6 January 1979 US $1.10c/Canada 80c 20p

Aus 45c NZ 45c Den Kr5.85 Fr NF5.00
Ger Dm 2.80 Malaysia $1.50 Spn 90pts

NEW MUSICAL EXPRESS

LOULOU PICASSO
KIKI PICASSO

BAZOOKA PRODUCTION

Voulex-Vous Danser Avec Moi?

Is Britain Ready for French Rock?

See pages 19-22

EARTH WIND & FIRE, CHEAP TRICK: TOURS

TOP U.S. soul outfit Earth Wind & Fire are now confirmed for three major British concerts in the late winter — at Birmingham Bingley Hall (March 2) and London Wembley Arena (3 and 4). They'll be presenting their full spectacular American stage show, which includes a "magical extravaganza" created by Doug Henning. The band are playing the entire show themselves with no support act, and the promoters are Alec Leslie Entertainments.

Tickets for the Birmingham show are all at the one price of £4, and they go on sale on January 13 at recognised agencies in Birmingham, Stoke and Manchester. Postal applications for the London gigs may be made from next Monday to Wembley Arena Box-Office, Reference Earth Wind & Fire, Wembley, Middlesex, making cheques and POs payable to "Wembley Stadium Ltd." and enclosing s.a.e. — tickets cost £4.50, £3.75 and £3, and the box-office opens to personal applicants on January 15.

● They can also be seen in the massive UNICEF TV special "A Gift Of Song", now set for screening in this country on the full ITV network on Saturday, January 13. As reported a month ago, the show — filmed in Washington — also features Elton John, Rod Stewart, The Bee Gees, Abba, Kristofferson & Coolidge, John Denver and Olivia Newton-John, among others.

AMERICAN band Cheap Trick return to Britain later this month for their longest-ever tour here, playing 22 major dates in a month-long period and culminating at London's Hammersmith Odeon.

Pictured above: EARTH WIND & FIRE *Pictured below: CHEAP TRICK*

and by Frank Zappa, Kinks

The itinerary, which concentrates heavily on the college circuit, ties in with the February 9 release by CBS of their new album "Dream Police". It will be preceded on February 2 by a single extracted from the LP, though titles have not yet been selected. The band are also to be showcased in BBC-2's "Rock Goes to College" series, but the transmission date is not yet set.

Tour dates are Oxford Polytechnic (January 26), Plymouth Polytechnic (27), Leicester University (30), Brighton Sussex University (February 1), Bristol University (2), Manchester University (3), Canterbury Odeon (6), Keele University (7), Nottingham University (9), Bradford University (10), Birkenhead Hamilton Club (11), Cambridge University (12), Colchester Institute (13), Scarborough Penthouse (16), Glasgow Strathclyde University (17), Fife St. Andrew's University (18), Edinburgh Tiffany's (19), Sheffield Polytechnic (21), Leeds Polytechnic (22), Newcastle Mayfair (23), St. Albans City Hall (24) and London Hammersmith Odeon (25).

FRANK ZAPPA, whose British tour plans were revealed in our last issue, has been lined up for eight dates next month — at Birmingham Odeon (February 11), Manchester Apollo (12), Newcastle City Hall (13), Glasgow Apollo (14), Brighton Centre (16) and London Hammersmith. Odeon (17, 18 and 19).

It's understood there will be two performances on the final night. Owing to the protracted holiday period, Zappa's itinerary has not yet been announced officially — but his gigs are already being advertised by the venues concerned, so they would appear to have been finalised.

THE KINKS are going on the road at the end of this month. Here again, their schedule won't be announced until next week, but it's known that their dates include Birmingham Odeon on January 27.

BILL NELSON pictured by Bill Nelson (delayed action, of course)!

BILL NELSON: A NEW NOISE

BILL NELSON, former leader of the now-defunct Be-Bop Deluxe, is now poised to launch his new band Red Noise — first with a single later this month, then their debut album, leading up to a major concert tour in March.

The single, pressed in red vinyl and issued by Harvest on January 25, is titled "Furniture Music". The B-side features two tracks, "Acquitted By Mirrors" and "Wonder Toys That Last For Ever". The LP follows on February 9 and is called "Sound On Sound", consisting of 12 tracks penned by Nelson himself.

The U.K. tour by Bill Nelson's Red Noise (that's their official billing) takes in Bristol Hippodrome (March 4), Southampton Gaumont (6), Birmingham Odeon (7), Leicester De Montfort Hall (8), Lancaster University (9), Liverpool Empire (10), Manchester Apollo (11), Newcastle City Hall (12), Sheffield City Hall (13), Bradford St George's Hall (14), Leeds University (17) and London Drury Lane Theatre Royal (18).

Tickets for the London gig are priced £3.50, £3, £2.50 and £2, and they should be available next week. For booking details elsewhere, please contact the respective box-offices. After completing their British commitments, Red Noise leave for tours of Europe and the United States.

PROCOL SPLIT IS CONFIRMED

Brooker's solo path

GARY BROOKER, founder member of Procol Harum, is to record his first-ever solo album. And the significance of this announcement is that it confirms long-running rumours suggesting that Harum have broken up. The split has been persistently denied for at least six months, but now an offical statement from Chrysalis Records admits that the band no longer exist after a career spanning ten albums.

The Brooker album features songs written by himself in conjunction with ex-Harum colleague Keith Reid, plus ex-King Crimson stalwart Pete Sinfield. Producer is George Martin, and it's being recorded at Strawberry Studios South and Air London, for April release by Chrysalis. Musicians on the set include former Sutherland Brothers & Quiver guitarist Tim Renwick, bassist Bruce Lynch and drummer Dave Mattacks. As yet, there are no plans for Brooker to perform as a soloist, but this is seen as a likely development.

CHIC ARE GO

CHIC — the Atlantic Records group who were 12th best-selling singles artists in Britain last year (see Points Table on facing page) with such hits as "Dance, Dance, Dance" and "Le Freak" — fly into this country to headline a one-off concert at London Hammersmith Odeon on Saturday, January 20. Tickets priced £3, £2.50 and £2 are available now, and the show is promoted by Barry Dickins and Rod McSween of ITB. There are at present no plans for Chic to play any provincial gigs on this visit, although it's understood that a second Hammersmith date may be added.

RICK NELSON FOR SADLERS WELLS!

LONDON'S Sadlers Wells Theatre is to break new ground by staging a series of occasional Country-and-Western concerts. And the first show on Sunday, January 28, features Rick Nelson along with Roy Clark and Buck Trent. The second concert is scheduled for an unspecified date in March, with Willie Nelson headlining.

Sadlers Wells is, along with the Royal Opera House in Covent Garden, one of London's two leading centres for ballet and opera. In the past it has staged a few MOTR Sunday concerts, the most recent being by Maddy Prior, but this is the first time it has planned a non-classical series.

The opening show also marks the return to Britain of Rick Nelson — formerly Ricky Nelson, rock star and erstwhile Presley rival. It's understood that The Oakridge Boys were originally booked for this date, but were subsequently forced to pull out — which was when Nelson stepped in.

NEWS

Elvis does a Palais glide!

ELVIS COSTELLO & The Attractions have slotted in another London show as the final date in their current extensive U.K. tour. It's at the Hammersmith Palais on Tuesday, January 30 (8pm), and tickets are on sale all at the one price of £2.50. As on the rest of the tour, support acts are Richard Hell & The Voidoids and John Cooper Clarke.

Immediately before Christmas, Costello and the band played a seven-night season at London's Dominion Theatre, which proved to be a complete sell-out — and that's why they decided to add another date in the capital. Additionally, Costello apparently wants to play a London gig at which the audience can dance, rather than all remaining seated.

This will be his final appearance in Britain for some time as, immediately after the Palais show, he and The Attractions leave for America where they are expected to stay for at least three months. Meanwhile, the new Costello album "Armed Forces" is released (complete with free EP) this weekend.

DAMNED, ROCKPILE IN BUST FUND CONCERT

THE DAMNED, Dave Edmunds' Rockpile, Tyla Gang and some members of Dr. Feelgood are among those taking part in a special benefit show at London Camden Electric Ballroom this Saturday (6). It's expected that several other well-known acts will be appearing, though their names can't be announced in advance for contractual reasons. Admission is £2.75. The gig is to raise funds for French promoter Marc Zermati who has been busted on a drugs charge (though he claims it was a plant).

Gloria Mundi: sic transit

GLORIA MUNDI return to the London gig scene this weekend, after a lengthy absence, to play Camden Music Machine (tonight, Thursday) and the Marquee Club (Friday) — supported at both venues by Leeds band The Jerks. They then go into the studios to start work on their next album, with John Punter producing which they hope to complete by the end of February. They plan a series of one-off gigs in March and April, to be followed by a major U.K. tour in May, coinciding with the LP's release. Meanwhile they are continuing to work with temporary guitarist Kirby as, despite auditioning a number of applicants, they still haven't been able to find a permanent new member. Any offers?

BRIAN JAMES GOES IT ALONE

BRIAN JAMES, former guitarist and songwriter with The Damned and Tanz Der Youth, intends to operate strictly as a soloist in future. He plans to record and perform extensively throughout this year, using various guest musicians and friends for what he describes as "the next phase of my career". His gig last weekend at London's Electric Ballroom, backed by an all-star pick-up band, launched this new departure and is an indication of his future approach.

THE CLASH set out at the end of this month on a three-week concert series in the United States which, with their usual diplomacy, they call their "Pearl Harbour '79 Tour"! They'll be playing dates in Vancouver, Los Angeles, San Francisco, Cleveland, Boston, Washington, Minneapolis and New York.

Teenage spots.

This new two-minute-a-day treatment has everything you need to clear them fast. Clinical tests show it works.

Spots, pimples, blackheads . . . aren't they a nuisance! But now, you needn't live with them for long, because now Clean and Clear is here.

Clean and Clear was specially developed by Beecham dermatologists after studying young people's skin problems just like yours. Clinical trial has shown how well it works. And it takes only two minutes a day to use.

Everything you need

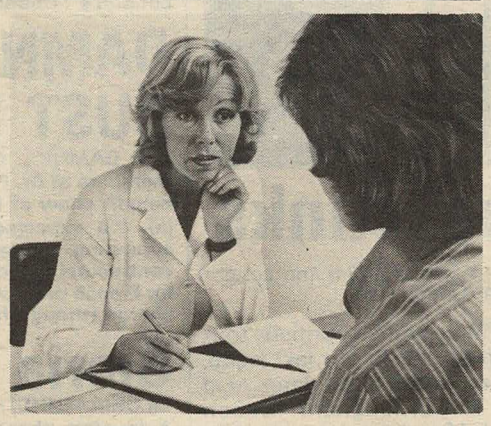
Clean and Clear is different in two important ways. First, it's a medicated *gel* wash, not an ointment, cream or lotion. Secondly, it combines, in one preparation, everything you need to clear spots fast.

Clean and Clear cleanses thoroughly but gently – carries away excess surface oil and germs, and dries up spots. It frees blocked pores, to dissolve unsightly blackheads and it checks the cause of inflammation. What's more, it has an antibacterial agent expressly selected for its ability to penetrate and combat bacteria deeper down.

How to use Clean and Clear. Make a lather with water. Massage in for 1 minute twice daily. Rinse and pat dry.

Clinically tested

In order to demonstrate how successfully Clean and Clear works, a strictly controlled trial was undertaken in the dermatology clinic of a leading London teaching hospital.



All those taking part were young people and, in a high percentage of cases, the doctor in charge reported really positive improvement.

Clear healthy skin

Massaged in for just one minute twice daily, this Medicated Wash could make a wonderful difference for you too . . . effectively treat unsightly spots and pimples, help your skin look clearer and healthier than for years.

Get Clean and Clear at your chemists today. It's easy to use, non-greasy, and no unpleasant odour or telltale trace remains on your skin. Most important of all, it has everything you need to clear spots fast – and clinical tests show it works.

DEVELOPED BY BEECHAM

New
Clean AND Clear
MEDICATED TREATMENT FOR SPOTS & ACNE
CONCENTRATED GEL WASH
KEEP OUT OF THE REACH OF CHILDREN
Clean AND Clear
MEDICATED TREATMENT FOR SPOTS & ACNE
CONCENTRATED GEL WASH

Clinically tested for clearing spots

Available only at your chemist. Starting today, Clean and Clear your skin.

Price on the road

ALAN PRICE sets out in just over two weeks' time on his first full U.K. tour for more than a year. Confirmed dates are Norwich Theatre Royal (January 21), Cardiff New Theatre (26), Slough Fulcrum Theatre (28), Glasgow Strathclyde University (February 3), Eastbourne Congress (9), Hatfield Forum (10), Manchester Royal Exchange Theatre (11), Bradford St. George's Hall (14), Sunderland Empire (15), Bridlington Spa Theatre (17), Sheffield Crucible (18), St. Helens Theatre Royal (21), Croydon Fairfield Hall (23) and Southend Cliffs Pavilion (25).

Tickets are on sale now at all box-offices and usual agencies, with prices ranged from £1.50 to £3, and the support act will be announced later. To coincide with the tour, Jet are to release a new Price single titled "Baby Of Mine", a self-penned track taken from his current album "England My England" — and it will be a 12-inch red-vinyl heart-shaped record! Price has also recorded the theme and incidental music for a new ATV comedy series called "Turtles Progress", starting in March.

CRAZY CAVAN BUSY ROCKIN'

CRAZY CAVAN 'n' The Rhythm Rockers have a heavy gig schedule in January, with confirmed dates so far at London Southgate Royalty (tonight, Thursday), Barkingside Old Maypole (Saturday), London Tottenham The Fox (8), Oxford RAF (9), Canterbury College of Art (11), London New Cross Lawrie Grove Hall (12), London Kensington Nashville (13), Rayleigh Crocs Club (15), Stockport Warren Buckley Jazz Cellar (18), Fife St. Andrew's University (19), Manchester Mayflower (20), Manchester City Festival (21), Biggleswade Shuttleworth College (26) and Weymouth Pavilion (27).

STRAIGHT 8's BLITZ ON '79

STRAIGHT 8 — one of the bands widely tipped for success in 1979 due, to no small extent, to Pete Townshend's involvement with them — play a string of London dates this month, prior to visiting America for a string of special gigs in Los Angeles. They appear at Fulham Greyhound (tomorrow, Friday), Fulham Golden Lion (January 10 and 31), Harrow Rd. Windsor Castle (13), Marquee Club (16), Camden Dingwalls (19) and Hammersmith Swan (20). They are also at High Wycombe Nags Head tonight (Thursday). The band, who have just completed their debut album "No Noise From Here" with Townshend as executive producer, also play a five-day stint at Paris Gibus Club from January 23.

● 999 have added gigs at Leeds Fan Club (tonight, Thursday) and Northampton County Ground (this Saturday), besides their show at Manchester Russell Club tomorrow (Friday) reported in our last issue.

Hope & Anchor: another festival

THE HOPE & ANCHOR in Islington, one of London's leading pub rock venues, is staging another event similar to its highly-acclaimed Front Row Festival last year — which subsequently became a live album.

This latest event is billed as Last Year's Festival, and once again it mainly features acts which have a long-standing connection with the pub. It precedes a three-week closure at the venue in February, to enable a new bar to be installed.

More acts are still being finalised, but those confirmed so far are the Joe Jackson Band (tonight, Thursday), Blast Furnace (Friday), Tribesman (Saturday), The Leyton Buzzards (Sunday), The Mekons (January 8), The Dogs (9), The Soft Boys (12), Rico (13), After The Fire (14), Sassafras (17), China Street (18), Lew Lewis Band (19), The Troggs (21), Eric Bell Band (25), Sore Throat (26 and 27) and The Radiators (28).

● Pressure Shocks headline a benefit for Release at London Camden Dingwalls on Sunday, January 14, supported by Mindless Pleasures. The gig launches Release's new book "Trouble With The Law — The Release Bust Book", published on January 25.

OFF THE RECORD

● **The Three Degrees** follow up their recent "Giving Up, Giving In" hit with a single titled "Woman In Love", released by Ariola this weekend. The girls are due back in Britain early this year, with their date schedule to be announced shortly.

● **Heavy Cochran's** debut single "I've Got Big Balls", released on the Psycho label through Spartan Records, in now available again after selling out its first pressing in four days — despite being banned by several leading chain stores because of it title. Cochran is making a series of personal appearances in the London area this month, but won't be performing as it was impossible to obtain work permits during the holiday period. But he'll be coming over from America with his band in the early spring, to coincide with the release of his debut album.

● U.S. country singer **Janie Fricke** makes her debut on CBS this weekend with the single "Believe In You". It's followed on January 19 by her album "Singer Of Songs".

● Issued through Charly Records and January 12 is a **Jerry Lee Lewis** album titled "Duets". It features 11 vocal duet tracks by Lewis and assorted friends, and it's appearing on the Sun label.

● Among Polydor singles out this weekend are "Sir Dancealot" by **Olympic Runners**, "Heat Of The Beat" by **Roy Ayers & Wayne Henderson** and "Symphony Of Love" by **Miquel Brown**. All are available in both seven and 12-inch form.

● Leading U.S. disco artist **Bob McGilpin** has a single called "Superstar" issued by Ember this month — the 12-inch version comes out this weekend and the seven-inch a fortnight later. His album of the same name follows on February 9.

● Chrysalis release a three-track **U.F.O.** single on January 12, to coincide with their British tour opening the same day. Pressed in clear vinyl, it features live versions of "Doctor, Doctor" and "On With The Action", plus "Try Me". The first two titles are taken from the band's live double album "Strangers In The Night", due out on January 19, while the third track comes from their "Lights Out" set.

● **Steve Lindsey,** ex-bassist with the now-defunct Deaf School, has signed with Rialto Records. Together with his new band **The Secrets,** he's just recorded a single for release later this month.

● A live album, featuring 12 different bands, will be recorded at the first European Doo-Wop Revival Festival being staged in Amsterdam on January 17th. **The Cruisers** represent Britain in the event, and the LP is expected to be released here in the early spring.

● Manchester band **The Freshies** have their second EP just out on their own Razz label. The self-penned tracks are "Skid Room", "Last", "Johnny Radar" and "U-Boat".

● Sessions for **Patti Smith's** new album, planned for late winter release, are due to resume this week. They were interrupted while producer Todd Rundgren played his week-long London season just before Christmas.

● **John Potter** (ex-Wilko Johnson's Solid Senders) releases a single with his new band **Clay** next week titled "Sister Sunshine", on the Nighthawk label. Clay can also be heard on the Sonet compilation album "Southend Rock" due at the same time, including tracks by **Mickey Jupp** and the **Hot Rods,** among others.

● Scottish band **Simple Minds** have signed a worldwide deal with Zoom Records, who are distributed in this country by Arista. They go into the studios this week to start work on their debut album and single.

● Lancashire band **The Cybermen** have a four-track EP out on their own Rockaway label. It's available by mail order — price £1 including post and packing — from Ian Dixon, Rockaway Records, Newhouse Cottage, Sandy Lane, Accrington, Lancs.

● **Shel Talmy** — former record producer for such top groups as The Who, The Kinks and Manfred Mann — has signed his first band for several years. They are London-based four piece **Ex-Directory,** and he'll be going into the studio with them this month.

These five divine people comprise ANGLETRAX, a band who've already built up a considerable following and reputation on the gig circuit. Now they seem poised to broaden their horizons, because they've just signed a worldwide recording deal with Hansa and expect to have their first single released within the next few eeks. Pictured in their dressing room-toilet-cupboard at the Rock Garden, Angletrax are (left to right) Martin Heath, Dan Who, Rene Renno, Jerry Minge and Wendy Herman.

JON HISEMAN of Colosseum II
ROBERT GORDON

By PAUL RAMBALI Pix: PENNIE SMITH

Who says it's good to be alive?

I WOKE up one morning and didn't feel any better for it. So I took a bus to Chelsea to meet Richard Hell, who woke up that same morning and felt positively the worse for it.

Hell and The Voidoids were staying in a house-boat moored off fashionable Cheyne Walk, and during the night the electricity had failed, leaving them to face the damp, cold British winter unprotected.

Thus when I arrived at the offices of Riviera Global — who recently took charge of the Voidoids' affairs — kingpin Jake Riviera (nee Jakeman) was employing his most business-like manner to rehouse them at the expense, naturally, of the defaulted house-boat owner.

Hell (nee Myers) arrived a few minutes later, resplendant in motorcycle boots and bright yellow mohair overcoat, and accompanied by Elvis Costello (nee MacManus). Nick Lowe, who'll produce The Voidoids' second album as soon as they finish their tour with Elvis, wasn't around. But then, as far as I can recall, Lowe is his real name anyway.

That the Pub-Rock Mafia should be handling career admin for the Big Apple's most hapless musical celebrity is not as unlikely as it first seems. Back in '76, when Riviera was still a part of Stiff Records, Stiff released The Voidoids' debut, "Another World" coupled with "Blank Generation" and "You Gotta Lose", in a not so limited as was claimed edition of at least 5000 copies.

But Nick Lowe producing? Now this is definitely inconguous. I wouldn't have pegged Richard Hell as the type of guy who loved the sound of stolen licks.

Hell's reasoning however, was simple: he liked the sound of Elvis's records.

"But we ain't signed to Radar (Costello's label)," he tells met. "We just put a lot of effort into getting ourselves off our Sire contract. And we wanted this tour to serve some purpose so we found a happy arrangement with Radar bringing out a single while we were here.

"I don't know where we're going to be permanently but that's Jake's department. He's going to get me a contract. . . After that I'm going to play it by ear.

"Sire was a *miserable* company." He almost spits out the sentence. "We didn't get a royalty statement for the entire time we were there!"

A Sire spokesman pointed out that it was very possible they never *earned* any royalties.

Whatever, let's not sling mud.

"That's an original idea," responds Richard.

How then, ask on a different tack, did Richard Hell come to be touring with Elvis Costello (apart from the fact that his line in sardonic verbal parrying must go down a storm at Global House. . .)?

"I met up with Jake and we talked about the future. We thought it would be helpful to all concerned to rehearse for our new record, and to expose ourselves once more to the horrified public."

RICHARD HELL and The Voidoids first toured these lands in the latter half of '77 with The Clash, whose fiercely partisan public were not so much horrified as indifferent and occassionally hostile.

This aspect of life doesn't seem to upset Hell in the slightest — which is all well and good because on the one Costello tour gig I saw he provoked a similar, if not nearly so clamorous, response.

That Clash tour may have been a kind of pyrrhic victory for Hell's audience confrontation tactics (and like him or loathe him, he *is* a compulsive performer), but at least the one solo gig they played at London's Music Machine was a definite triumph. Even Johnny Rotten saw fit to come on stage and raise his can of lager in tribute.

That was over a year ago. So whatever happened to Richard Hell in 1978?

"Well. . . I made a movie," he offers, "which was pleasant in a number of ways and, *uuugh*, revoltin' in an equinumber of ways."

It's virtually impossible to convey his inimitable gutteral drawl on the printed page. His Kentucky-born accent, thanks to a long history of ah, sinus troubles, tends to roll slowly off bulging lips like the speech of a punch-drunk boxer.

The movie was made by German new wave (sic) director Ulli Lamal, whose most famous film is *Tenderness Of The Wolves*, based on the true story of a homosexual child predator in Germany who would finish his assaults with a quick bite of his victim's jugular.

"He had a picture of American life and we were his New York heroes," explains Hell. "He thought he'd pin us all down like insects. He had all these things that he'd picked up as being characteristic of us. In every superficial way it was our actual way of life, but the meat of it, the way that we'd react to the other people in the movie, had nothing in common with the way we would have spontaneously reacted. So it was real embarrassing.

"I just hope it doesn't get released. Now that I've been payed."

Having seen some of Lamal's films, Hell originally had high hopes for this one.

"But the main thing is I just didn't have any other place to turn. I just had to start from scratch wherever I looked. It was right after we got back from England. I was really disillusioned because. . .

"I'm just not a real fun lovin' guy," he declares.

"It's a whole lot of fun bein' on tour but me, I just don't like fun. I like to get fed intravenously. I'm a lazy, lazy type of guy.

"And it was like being weaned from having everything layed in your lap to having to earn your keep. . . Having to start from scratch at every city you get to. . .

"I like to be pampered. It's not that I ever have been, but that's what makes me want to be."

Why come back to it then? Thirty-odd dates in almost as many weeks doesn't sound like being fed intravenously to me.

"Because there's no alternative. Any kinda line o' work that I'm gonna be in is gonna be something that sorta depends on public response for its success. So I figured at least I had a head start in this one, and I also had a whole lotta great songs. . . I mean, they wouldn't take me on the Apollo moonshots, so I decided to accept my fate and be venomous from the boards."

But if you're that lazy there must be easier ways to make a living.

"No there ain't. What could I do, man? I could sort mail in the Post Office, that's what I did for a while. . . I just wanna do the least work and get the most return."

Ignore, if you will, the sly smile that's been flickering across his face, and here's one musician who doesn't feel the need to suffer for his art and doesn't mind admitting it either.

It may all stem from a desire to be perverse — no doubt at least part of it does — but Hell's offhand manner is a wild contrast to the eat, sleep, live and die rock'n'roll, school.

"I eat and sleep it in the sense that there's no distinction between how I eat and sleep and the message of the songs and the way we act on stage. But . . . erh . . . I like to eat and sleep real slow, I mean, I think life is for fun and pleasure."

He wouldn't call himself a hedonist though, because hedonism is associated with having a lot of things that give one pleasure.

"And to me, it's a real struggle to find anything that's any fun."

I CONTAIN my surprise and scepticism at these desultory revelations, wondering if life in New York has become really that unbearable.

"Oh it's really happy. I like New York," he chirps. "I'm not very accustomed to England at all. I don't know how to read people around here . . . It's myterious. Passed the question of understanding the accent — once I've translated it into English I then have to figure out what it means!"

I should have known. Two months after getting thrown out of a private Delaware high school for running away with Tom Verlaine (nee Miller) and starting forest fires in Alabama, Hell arrived in New York with a hundred dollars to his name. He's been there ever since.

Malcolm McLaren saw Hell in Television early in '75. McLaren, then dragging The New York Dolls through their final convulsions, was immedately struck by Hell's short, jagged hair and torn T-shirts, and tried to become his manager.

But Hell wouldn't have it, and still retains a certain comtempt for the would-be Machiavellian haberdasher, preferring rather that I enquire of the colour of his socks than of his memories of those brief, epoch-moulding days.

There's no doubt, however, that Hell did play a crucial part in shaping the mores of punk, albeit through the distortion of a media that latched — copy-hungry — onto terms like nihilism, narcissism and the Blank Generation, and amidst the interaction of a few other seminal figures.

Most of the latter have now moved to lusher pastures sales action wise, while The Voidoids still play once a month in the same old New York clubs.

Hell formed The Voidoids after a nine month spell with The Heartbreakers, recruiting drummer Marc Ramone (nee Bell) from Wayne County's band, and meeting virtuoso jazz-inclined guitarist Robert Quine (who is, incidentally, a qualified lawyer) in the packing department of a book store where the pair found themselves working.

The other guitarist in what is, at the very least, one of the best new guitar bands around, is Ivan Julian, who arrived via a newspaper ad. By all accounts it was a match made in heaven. He walked in, jammed on a couple of songs, and was thenceforth a Voidoid.

Lately, two new members have replaced the departed Marc Bell:

"The drummer's name is Johnny, and the bass player, who will be moving over to sax and keyboards once we work out the parts, is called Frankie."

Where are they from?

"New York".

I should have known.

FOR THE PAST few minutes Hell has been fiddling with the inside pocket lining of his jacket. His slack-jawed countenance and loping arms invoke impressions of a

RICHARD HELL: messing about on the river.

To Hell and back (it's located on a houseboat near Cheyne Walk) . . . in which the head Voidoid expounds on life in manner both humorous and depressing.

monkey with an itch to scratch that can't quite be reached.

"I got my whole identification, my soul is in here somehwere . . . "he explans.

And suddenly, responding to a question he'd earlier fended off with brittle sarcasm . . .

"It must be very frightened people who make these poseur accusations."

They probably think you're taking a contrived stance and that if they allow themselves to be affected then they're somehow being taken for a ride.

"Who's kidding who? How am I in a position to benefit from anything I do?"

Reflecting on the events of recent years it's easy to see what he means.

"For instance, the term Blank Generation got widespread use before it was ever associated with me. People would come and see us, and we would be accused of trying to cash in on it. It just seemed like the most bizarre thing, 'cause from the very beginning of my whole career I always figured . . . ahhh . . . ahh . . ."

What did you figure, Richard?

"Who the fuck would wanna act like us? How could anybody accuse us of acting this way to get approval?"

But you got notoriety and attention from it.

"Yeah, but to me it always pointed out how superficial a person that could say something like that was. Because it they'd ever taken a look at us . . ."

And he's right in that respect. But on the subject of the Blank Generation and his idea — that we are all given a blank sheet of paper on which we can invent ourselves — I wonder if there have been any second thoughts.

"Any departure from what we've done before is musical more than anything. The biggest flaw with that first record was that it didn't *compel* you. A song should be compelling from beginning to end, and I think Nick will be helpful with that. A song ought to drive. it should take you with it, whereas on that record you just get confused by it.

"But I'll tell you what I mean by inventing yourself. It means fulfilling what your ideal picture of yourself is, feeling proud about your own idea of what's good, and making yourself be that despite all the obstacles that have been created.

"It was picturing rock'n'roll as a way of life, which at the time was completely foreign to me, that did it. I was writing but it felt kinda futile. I was writing prose and poetry and publishing a magazine. I had a little printing press in my house. That was all when I was a teenager. I just suddenly realised rock'n'roll was a real free field. I didn't have anything established in that world and there was nothing preventing me from accomplishing whatever was possible.

"We could be unencumbered in that way. There was nothing preventing us from becoming just what we saw a really great rock'n'roll group could be — to replace all the garbage that we saw and carry out our own ideas."

But the financial and even artistic constraints of writing and music are fairly similar. Hell says he started writing because it seemed like the easiest way for him to make a living. In both fields he soon found otherwise. So why still make music?

"Music is the best . . .

"See for me, every kinda effort is a compromise. I just can't help it. I'd really rather stay in bed all day long."

If I tried that I'd be bored to tears within two days.

"That's definitely true. I know from experience that I can't. But I can't help feeling that everybody feels that way. They all really wanna lie around in the sun all day. To me it always feels like there's some kinda flaw in me that makes me wanna, makes me *need* to do anything else besides that.

"'Cause I just can't figure out *why* you need to have something to do. I'd rather just stay in bed and grab a handful of oatmeal and put it in my mouth and have some broad give me a blow job and grab the syringe and jab it in.

"But I know it's unacceptable after a few hours. And whichever one I'm doing, I resent not being able to do the other."

AND WITH that, I begin to appreciate that he isn't jiving. Because most people lack either motivation or satisfaction and sometimes both. It doesn't take much courage to admit this but it does take a lot of grit in these God-less times to deal effectively with the feeling that there is no particular reason for going through life except to go from one momentary diversion to the next when it all doesn't matter anyway because we're all ultimately alone and we all arrive at the same end so what's the point, etc. etc.

No wonder Hell's literary hero is the 19th Century writer Joris-Kral Huysmans and his character creation Des Esseintes. (Huysmans, incidentally, was one of the few people of his time to recognise the merits of Verlaine — the writer, not the ashen-faced guitarist).

Des Esseintes was the quintessential decadent, and also hopelessly neurotic and angst-ridden. Yet his angst foreshadowed a 20th Century one found in the literary tradition of Conrad's *Heart Of Darkness*, Satre's *Nausea* and Pynchon's *V-oid*.

But I don't buy Hell's way of looking at it. Because the final link in that chain of thought is: "Why don't I just go and jump out of the nearest available window?" And if you don't then you're back at square one.

But I do like Richard Hell, despite himself. And I think Richard Hell, likes himself, despite himself.

after the party's over, why not get yourself the gifts you really wanted

BUZZCOCKS

Make the most of UNITED ARTISTS RECORDS ®

THE BUZZCOCKS RANGE OF QUALITY GOODS:-

SHEET MUSIC
What Do I Get? · VR 8001 5
Love You More · VR 8002 4
Ever Fallen In Love..? · VR 8004 0
Promises · VL 8005 7

Published by Virgin Music (Publishing) Ltd.

SINGLES
Orgasm Addict · UP 36316
What Do I Get? · UP 36348
I Don't Mind · UP 36386
Love You More · UP 36433
Ever Fallen In Love..? · UP 36455
Promises · UP 36471
(Picture Sleeves Sadly Not Always Available)

ALBUMS
Another Music In A Different Kitchen · UAG 30159 (Cassette TCK 30159)
Love Bites · UAG 30197 (Cassette TCK 30197)

SONGBOOK VR 8003 2
Another Music In A Different Kitchen ·

Darkness at the edge of your mind. . .

. . . and other remembrances of psychedelic times past and future. ***ROKY ERICKSON,*** *the Martian Van Morrison, will be visiting your town in 'person' next month with his Aliens in tow.* ***ROY CARR*** *fastens his seatbelt for the journey. Don't open that door!*

THOUGH ALL but a stubbornly devoted few have long since given up hope of Syd Barrett ever picking up the threads of his erratic career, hope continues to spring eternal that rock's other celebrated acid casualty Roky Erickson will eventually profit from the motherlode he struck back in Texas in the mid-'60s with The Thirteenth Floor Elevators.

Briefly, for those unfamiliar with both Erickson and The Elevators: their main claim to fame was that they were arguably the first rock band to advertise themselves as "psychedelic" and in doing so pre-dated the Haight-Ashbury Summer Of Love beads, bells and brain-damage boom.

During the period 1966-1969, the Elevators released four albums and seven singles through Kenny Rogers' brother Lelan's Austin-based International Artists combine — a local label which is probably the only company ever to have spawned its very own fan club.

In those days, the Elevators allegedly dropped acid and sucked dope in the same ferocious quantities as rednecked Texans drain cases of Coors. Indeed, local folklore has it that the name Thirteenth Floor Elevators was derived from the 13th letter in the alphebet (M as in marijuana), and that Elevator was a synonym for getting high. Erickson claimed that as most buildings don't acknowledge a 13th floor, then "if you wanna get to the 13th floor, ride *our* elevator!"

Such wisdom!

The Elevators' fondness for natural and chemical stimulants resulted not only in outpouring of some of the most personalised quasi-religioso acid rock, but also in regular run-ins with the Texas fuzz.

Towards the end of February '69, Roky was arrested for pot possession, but found not guilty on the grounds of insanity! Reportedly, he was certified in March the same year as a schizo. A couple of months later, he went AWOL from the Austin State Hospital, was re-arrested and transferred to Ruck State Hospital, where his insanity tag was revoked.

In 1972, J. Grady Baskin M.D. recommended that Erickson be released from hospital, whilst Dr. J. A. Hunter is on record as stating:

"Patient was felt to be floridly psychotic at the time of admission here — psychosis on a toxic basis, due to multiple drug abuse. After admission he had a number of frequent visitors, including his mother, his attorney, and his girl friend, along with members of his musical group. Following these visits his psychosis became much worse and we began to suspect his visitors were smuggling drugs to him. Erickson is legally sane, but I feel he still requires hospitalization for the welfare and protection of himself and others."

FROM THE OUTSET, Erickson — whose literary diet was "evil" nightmare comics and '50s horror mags — had been totally obsessed with the supernatural and life on Mars.

He insisted that he was from another world.

"I have been pushed — or should I say rudely awakened — to believe that I am an alien. . . like from Mars.

"I've even had it notarized. A Notary Public had me swear it was true, so that I wouldn't be threatened by anyone who would think I was an alien and trying to hide it, thereby making it illegal."

Perish the thought!

To further corroborate this statement, Roky offered evidence. He said, that if correctly deciphered, the title of The Thirteenth Floor Elevators' first single "You're Gonna Miss Me" (recently re-issued on Radar) means, "You are gonna miss a Martian E."

You mean you didn't know?

But Erickson's importance isn't as some odd-ball geek like Wild Man Fischer or The Legendary Stardust Cowboy. Though never achieving more than cultist stature, both Erickson and the Elevators proved a crucial seminal influence on Robert Plant and Led Zeppelin at one pole and Tom Verlaine and Television at another.

Verliane gave more than just lip-service. "Fire Engine", the first track on side two of "The Psychedelic Sounds Of The Thirteenth Floor Elevators" (another Radar re-issue), was a mainstay of Television's repertoire.

Similarly, that professional name-dropper Patti Smith has given Erickson her personal seal of instant approval, shuffling his calling card in amongst those of Rimbaud, Richards, Tapper Zukie and Jesus.

An even more profound debt can be discovered in the terrain explored by Pere Ubu. A confirmed fan, the late Pete Laugher once wrote to a confidant:

". . . had to write and tell you how much those Roky tracks mean to me. . . re-oriented my whole perspective on music. I mean back to where my original conceptions lay dormant after getting kicked in the face so many times by fuckheads who didn't/won't/can't relate to *real* rock 'n' roll with a *twist*."

The Thirteenth Floor Elevators were a power unto themselves, possessed with the same degree of manic intensity hitherto only found in the work of Them, but re-set in a Gothic atmosphere. Erickson sang like Van Morrison with a truss and against a backdrop of frazzled surf guitars, monotonous yet hypnotic rhythms and eerie cosmic morse code signals and static from electric jug-blower Tommy Hall.

LITTLE IS KNOWN of precisely what happened to Erickson from the time he was committed until he suddenly resurfaced in 1974 and released a Doug Sahm-produced single for the Mars label which coupled "Starry Eyes" with the unforgettable "Two Headed Dog".

"Two headed dog, two headed dog/I've been working in the Kremlin with a two headed dog."

A tour with The Sir Douglas Quintet followed before Erickson and his band Bleib Alien (Bleib being an anagram for Bible) cut a one-off single ("Bermuda"/"The Interpreter") for Jeff Gold's LA-based Rhino label — a single that kicked up sufficient interest for Virgin to hustle for the UK rights.

Soon after, a further three new tracks ("Mine Mine Mind", "Click Your Fingers Applauding The Play" and "I Have Always Been Here Before") plus "Two Headed Dog" were issued on the French-based Sponge label.

Though Bleib Alien's live shows attracted a lot of attention in the States, it wasn't always for the quality of their musical performance. Seemingly they were a bunch of pyromaniacs who dressed up as space cadets and set fire to the stage!

Still besotted with Mars, Moscow, the Devil, Chinese Alien Guitar (electric autoharp to you, mate) and other things far too abstract to comprehend, Roky and the Aliens (they'd dropped Bleib from their billing) began working the West Coast of California where they picked up encouraging reviews and baffling interviews and caught the imagination of former Creedance Clearwater Revival bassist Stu Cook and CCR administrator Bruce Young.

Together they recently set about producing master tapes of Roky and T'Aliens in their Factory studios in Berkeley.

So far, four almost-completed tracks have emerged: "Mine Mine Mind", "I Walked With A Zombie", "The Wind And More" and "If You Have Ghosts".

Needless to say, Erickson has retained the doomy side of his persona though the psychedelic-smashed ethos that drenched the Elevators' work has been replaced with a tight early '70s rock feel which on "I Walked With A Zombie" is not dissimilar to the mood of the first Creedence LP. The Aliens cough up a few slick hooks whilst Roky sings in a voice somewhere between his more familiar Morrisonisms and what can best be described as a mournfully wasted Neil Young.

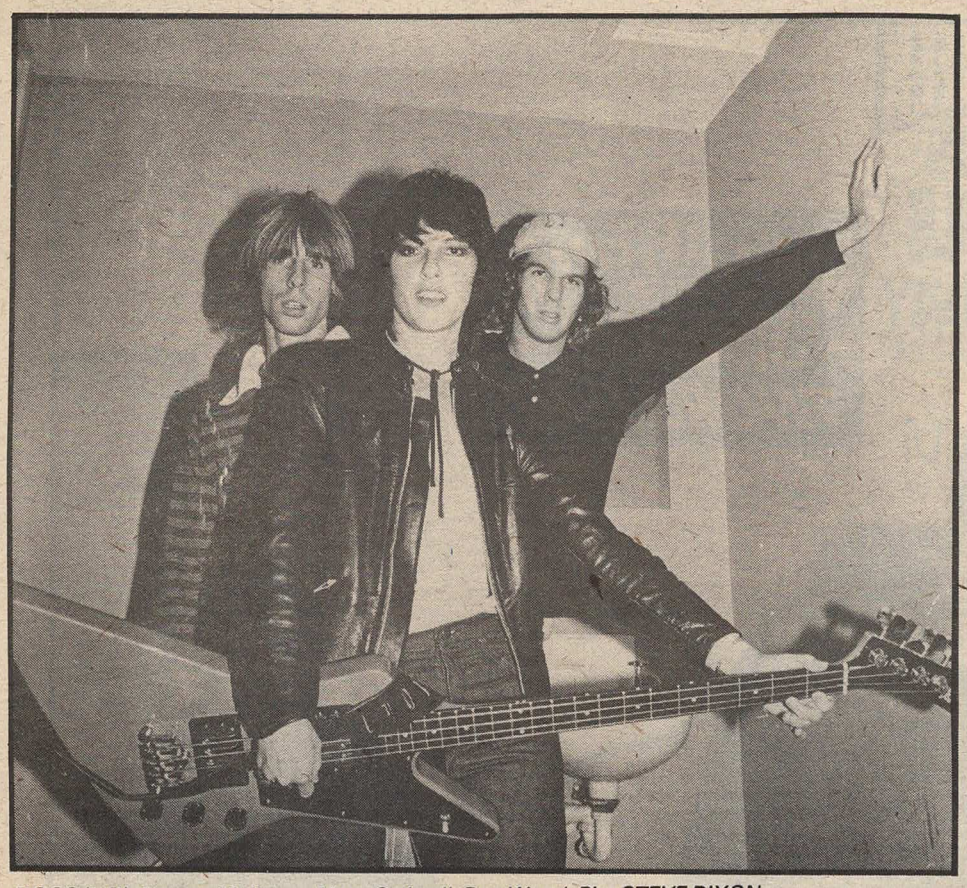
With Rocky also turning his hand to guitar chores, The Aliens comprise Duane Aslaksen (guitar, vocals), Stephen Morgan Burgess (bass), Bill Miller (electric autoharp) and Fuzzy Furioso (drums).

An album is in the works, plus a possible deal with a British-based label. A British tour is being mooted for February or March.

The only problem that I can foresee is — if, as he insists, Roky is an alien, what passport does he travel on?

Does the psychedelic revival start here, or there or just to the left of the crossword?

'ALIENS minus ROKY



DOGS (L-R): Louren Molinare, Mary Cadwell, Ron Wood. Pic: STEVE DIXON

ROCK'N'ROLL IS GOIN' TO THE DOGS

"WE'RE NOT a punk band," says an indignant Mary Cadwell, bass player with The Dogs.

Well, sorry Mary, it's just that with song titles like "Slash Your Face" and "Fed Up", I had you figured for rich L.A. punks slumming around the UK buying leopard skin print pants from Kitch 22 and hoping some of the London magic would rub off.

I can see now that I was wrong.

They are wearing clean new levis, casual striped beach boy shirts and carrying those cute little travel wallets like all young American tourists sport. Only the occasional tattoo and earring betrays their rock roots.

We're sitting back stage at the York Pop Club as they wait to play their first gig in England, having just flown over from L.A. They've sold up everything to get here and are using this gig to test the water before the bigger splash of their London debut one week later.

It transpires that they originally come from Detroit. While still at high school, their drummer Ron Wood wandered into an MC5 gig with a head full of acid. It was a lethal combination that led him to want to form a band of his own. He got together with Mary, who was into early Motown bass riffs, and Louren Molinare, a guitarist, singer and part-time Blue Cheer freak.

The Dogs were formed in '71 and they moved to L.A. in '75. There they got together with other local acts The Pop, Motel and The Skin and formed Radio Free Hollywood. They all ran together, a kind of rock and roll gang that used each other for support and equipment and staged free gigs in the surrounding parks.

So why are you over here, Louren?

"Unless you're a signed band you have to play the bars and do Top 40 covers of Boston, Kansas and Aerosmith. The whole scene is totally plastic. The audience just sit and clap politely. We've come to find gigs to play and get some reaction."

But what about the local L.A. punk scene? Surely that has generated some street level energy?

Mary gives me a 'you should know better that that' look and explains.

"You must appreciate that there are lots of copy bands playing at London punks but they are not working class kids. It's trendy elitists who are the fashionable image. The night before the Pistols played their Winterland gig, Sid Vicious and Tony Sales, Iggy's old bass player, came down to the Whisky where they got up on stage and jammed with us. *Search And Destroy* and *Slash* magazine wouldn't review it 'cos we didn't fit into a new wave image. That's the way they are."

Oh well . . . we have a lot of people over here who seem to see themselves as second generation Warhol superstars — you'll find out about that soon enough.

The conversation wanders back to the MC5. Louren, who writes the songs, explains about "John Rock", a number he wrote as a tribute to John Sinclair.

"Sinclair was like the guru for the mid-West scene, preaching sex, drugs, free your mind, fuck in the street — and the CIA put him and the other leaders away and tried to turn them into what they were fighting against. The acid disappeared and that dumped a whole lot of downers and junk on the streets. You get 10 for selling acid, 10 to 15 for armed robbery, but only 2-3 for murder — it speaks for itself. They didn't want the streets full of stoned visionaries — it wasn't productive." So you don't mess with drugs then?

"We're still on our feet, aren't we?" says Mary. "We watched bands like the '5 and Iggy shooting up junk before going onstage and saw that all fall apart around us. John Sinclair just hangs around Detroit now running a jazz label and listening to Pharaoh Sanders records. He doesn't mess with white trash rock anymore. 'John Rock' is to free his head back to rock and roll."

Ron and Mary wander off to do a sound check and I'm left talking to Louren. The EP they've just released is hard rock welded to dumb violent punk lyrics. I don't understand it. They aren't aggressive people.

They play a set of clear-eyed hard-driving American rock, more palatable than the HM dribblings of, say, Kiss or Van Halen' and display none of the popular bitter/cynical attitude prevalent in contemporary rock circles. I don't understand how they've managed to come through the '70s and still remain fresh and eager to play.

But I guess that's my problem.

STEVE DIXON

THRILLS

RING OUT the false, ring in the true; ring out the old, ring in the new . . . and a happy New Year to all our readers from *Archive Fun*, although we here are more likely to be ringing in the old — in this case auld — at all times; it being the peculiar practice of this corner to involve itself with things antiquated and arcane. This week's antique: Jackie Dennis!

Who the —! is Jackie Dennis?

Two decades ago Jackie Dennis was celebrated in this same weekly chronicle as the Highland Hiccough, Thane of Wardour, Prince of Denmark Street; and was to be seen regularly on telly pop show *6.5 Special*, alongside such anarchic punks as The Frantic Five, Freddie Mills, Joan Regan, Johnny Dankworth, and The King Bros.

It was in 1958 that 15-year-old Jackie from Edinburgh soared up the *NME* charts with the falsetto charms of "Lah Dee Dah":

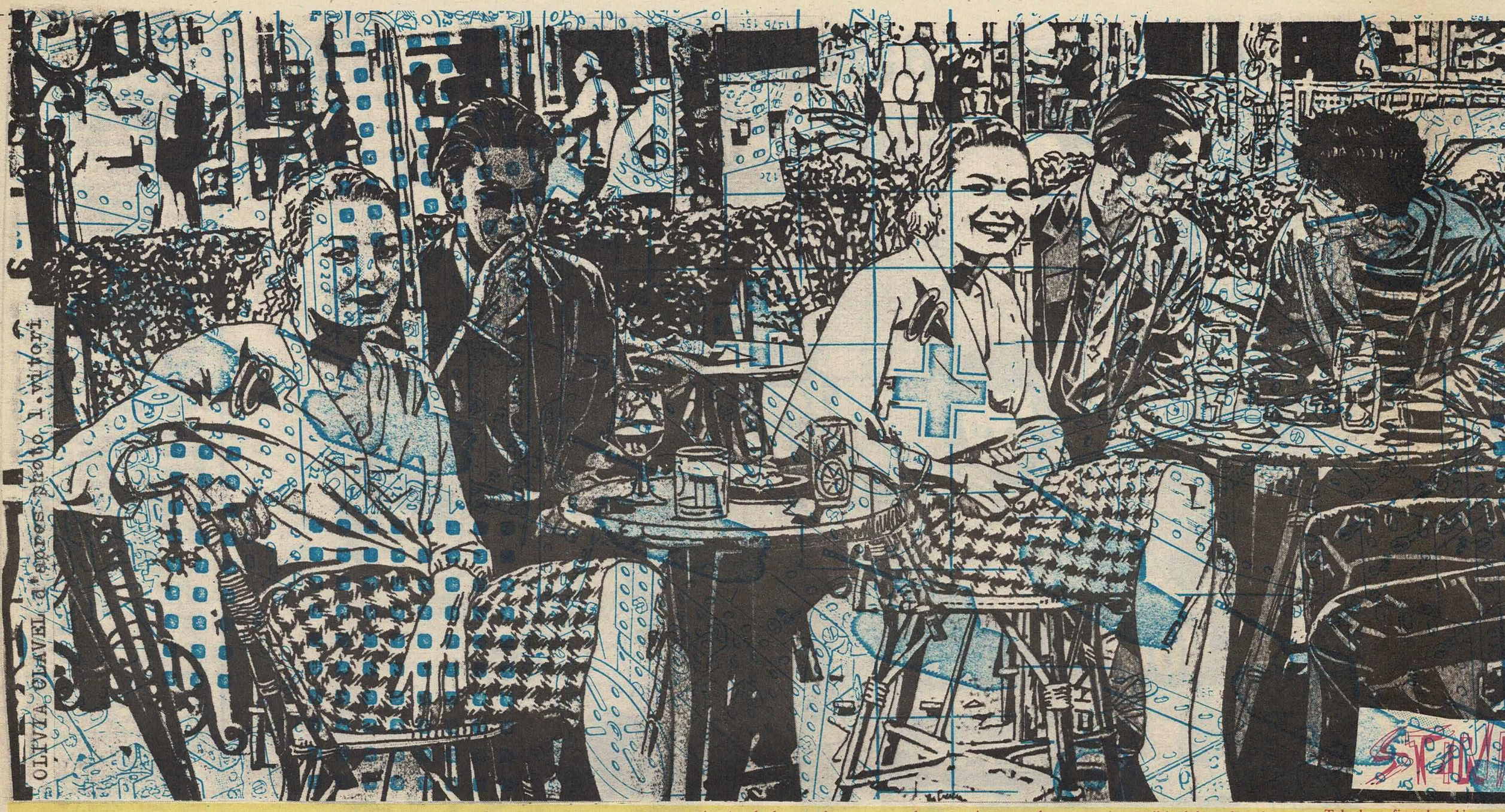
"I'm glad, so glad, so-ho glad you are-hah you hoo-hoo, we're gonna go-ho-ho-ho to the ABC to do the XYZee of love, it's true 'cause me got you. Lah dee dah. Oh boy. Let's go. Cha cha cha . . ."

"Lah Dee Dah", as well as giving Jackie Dennis his first chart success, also proved thankfully his last, at which time he changed his name to Alan Gilzean, achieving some fame as a footballer, and ended up like all rock casualties writing for *NME*, where we affectionately refer to him as Angus MacKinnon.

Should auld acquaintance be forgot and days of auld Don Lang.

SCOTTY BENNETT

THE END



■ *From previous page*

like 'Plus Rien A Dire' which has the most typical disco drumming and bass, a soul guitar and a few rip-offs of the Michael Zager Band, the words are still here!"

"Nothing left to say/That's the wild bunch song/Dedicated to the boys who kill themselves/You find them in the heartbreak hotel/Empty pill bottle by the hand/Nothing left to say . . ."

Marie and her Garcons sing in French, with derivative words coming straight out of our romantic ancestors, whether you call them Rimbaud or Lautreamont.

AT THIS point some readers may be finding this story rather long: "What do we care about the Froggies, mate?"

I've got no axe to grind. But as someone who listens to both productions (limey and frog) I must admit I'd rather have some French groups on my turntable than those goddamned . . . (fill the blanks with your most hatred old wave group) or bloody . . . (that one is for power pop).

Cause it's new wave, even if it's French. It's not just good old rock'n'roll. Not even Little Bob Story stuff. And I love Bob! If he alone hadn't toured this country for ages, some people out there would have actually died *without* seeing a live band in their lives!

That's the kinda fight we must win!

Imagine a country bigger than England, with no rock radio, two rock monthlies, a few shows in Paris, and NOTHING ELSE!

Before we get any further, I can only recommend the following records:
STARSHOOTER: the "Get Baque" single on EMI France, and the LP "Starshooter" on the same label.
MARIE ET LES GARCONS: two singles, but the second one, "Attitude" (on Spy Records) has a really moving side, "Re-Bop". Hit quality.

BUT WHAT about Paris, you might ask? The kids there have seen concerts — the Pistols, Clash, Stranglers, Damned, Heartbreakers, Siouxsie, Gen X, Jam . . . they all played Paris. What effect did they have on Les Jeunes Parisiens? Well like London or New York, Paris is a capital. Which means a hype-city. And while all the Lyonnais were actually getting ready, and writing songs, and playing, Paris groups just 'made the scene'. Which means they played rarely and broke-up often, before actually delivering the goods. Hype and lack of method, that's Paris.

There was also the lack of places to play (only recently a club, the Rose Bonbon, opened to guarantee a concert every night). And I'm not even talking of the lack of places to rehearse! Even today the most famous Parisian groups are known to rehearse in the recording studios.

Who are they, anyway? Two names: Telephone and Bijou. And neither is really a Paris group — they're from the suburbs.

One night, three years ago, I was sitting — stoned — in a fellow writer's place right at the far end of Paris's southern suburbia. It was a Sunday evening and we were playing the guitar solo game. You know the one — you play records, competing to get the best guitar solo you can imagine . . . Right after my buddy played "Run Run Run" by the Velvets I put on "I'm Loose" by The Stooges (winning easily) when the bell rang.

In comes another rock critic. Old. Almost 28! And he manages a group from Juvisy by the name of Bijou.

He opens a bag, produces a small tape recorder.

"Do you want to hear my band?"

He turns off "Fun House", right in the middle of "Dirt" (!!!), and presses the red button.

From that moment I hated Bijou. Imagine a rock trio with three guys playing the best rock'n'roll riffs . . . mechanical, steady, immaculate rock. And then the words: *"Look at that lady/She's a bitch all right/If you wanna lay her/You gotta pay the price . . ."* And then, the solo: Chuck Berry 51 revisited.

We sat, silent.

Three years later . . . and Bijou have achieved very good sales. Their two dumb LPs on Phonogram are full of that typical suburban temptation: rock'n'roll played in such a MOR way that it can be aired on radio.

Bijou want to be part of that system that calls itself show-business. That's why they keep hunting the hit. That's why I prefer them live. Because on stage they do deliver. Palmer, their guitarist, is an impersonation of Wilko but SHY! He sometimes runs behind his amps to play an intro! And the others just look like rats.

Frogs like them. But then, they like Telephone even more! And specially the first Telephone LP which — my goodness — sold 80,000 copies. A gold record, in fact.

Telephone first played in June '77, opening at the Olympia for Television. That very day The Sex Pistols were trashing the Jubilee on their Queen Elizabeth boat, and I was with them.

But my girlfriend told me everything.

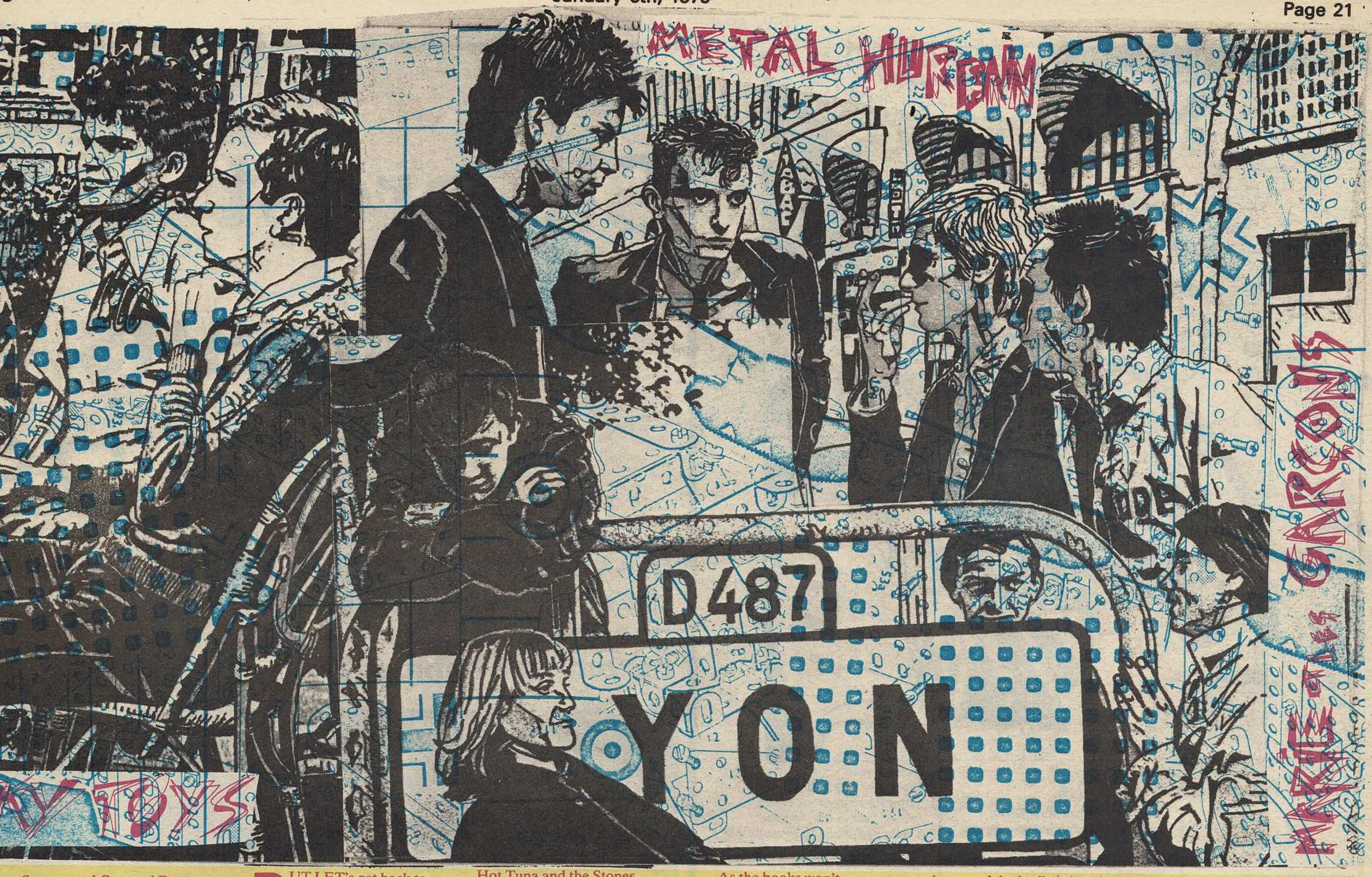
It seems Telephone came on stage — three nice young fellows and a girl on bass — and played some boogie that had everyone on their feet.

They encored with "Jumpin' Jack Flash".

The audience even kept yelling "Telephone! Telephone!" throughout Verlaine's set. So in the end he played "Satisfaction" and went out.

Two months later Telephone got a recording deal from EMI (again) and went to Eden Studio in London.

Their LP is full of hits. They almost had three number ones in a row. But it's also full of



Stones, and Quo and Berry stolen riffs. And the words! Nice French slang, all turning around "the flip and the flipper" the subway, etc.

They sold so many records they became the first "new wave" (hum) group able to tour France on their own. And they filled houses all summer.

They also sold so many records they became able to buy as much of anything as they wanted — so much, indeed, that they're rumoured to be unable to write a second elpee.

But they're stars allrite. They found the perfect way to make French hearts bleed. When they appear on TV (a privilege they share with no other new groups) they look strangely regular, with their long hair, their Gibsons and their histrionic drummer. One of them sometimes wears a leopard skin jacket.

BUT LET's get back to the more regular new wave. Let's take the ten o'clock train back to Paris. Let's not stop by Pigalle right now, my friend, it's full of hookers who just love English men. You'll have plenty of time to get back there on your own. Right now I wanna tell you about our three French 'summers of hate'.

Summer '76: groups form like you snap your fingers — Strike Up, Loose Heart, European Son, Pain Head, Asphalt Jungle. The last will be the only group to survive the impact of the two Pistols shows at the Chalais du Lac. Them and Stinky Toys, who played the celebrated 100 Club festival of that summer.

However, from their ashes rises the legend — Punk exists, vraiment. Of course, there's no club, no concerts and no possibility of any. The French rock press is still hooked on Hot Tuna and the Stones.

But in September, October, November, all the English punk groups come to Paris and play. The toys become official new wave leaders (and sign with Polydor), and a second generation sees the light: Man Ray, Metal Urbain, Contingent Anonyme.

Synthesizers are already to be seen — in fact, some of these groups play versions of "Anarchie En France" on them — and the club where it happens is the Gibus. Punk is the word. Asphalt Jungle make a single, so do Metal Urbain. Parties follow parties, and the whole Parisian fashion and design scene is convinced punk is "in".

French cinema people are jealous of this particular New Wave and literature jumps on the bandwagon (there were almost more "French punk books" than "French punk singles").

As the books won't (fortunately) be translated, I suggest you get a copy of the first Metal Urbain single, "Panik" (Rough Trade has plenty).

During '77 some very good singles had blossomed. My faves were issued on Skydog Records, all with covers by Bazooka a 'terrorist' team of graphic designers who immediately fell in love with the punk thing. Their graphics WERE already punk, anyway, and with Loulou and Kiki Picasso, Olivia and Nanar and Lulu Larsen, they tore the traditional comic scene — always very important in France — to pieces.

These characters were serious. An example: Lulu Larsen burned his arm of sheer nihilism, not with the traditional cigarette but with an electric iron! He went to the hospital, but not before Kiki Picasso had taken plenty of pictures of the badly injured limb plus some outrageous shots of Lulu kissing his iron.

Those stories made us believe Bazooka were the *ONLY* French punk group. But then again, you have to realise there was *no* French rock scene before punk.

So it might be worth listening to "Plante Comme Un Prive" (Stuck Like A Shamus") by Asphalt Jungle. Patrick Eudeline, ex-rock critic, together with Rikky Darling (guitar) and a couple of rockers made a great opus of this little song. The lyrics could've been Raymond Chandler's.

It might also prove worthwhile to check 1984's single. Driven by the terrific Henry Flesh, this band are a monstrous metallic overdose, crushing your ears just like they used to do in Detroit.

One night late June I went to a studio to see a new group of four girls rehearse. Their name was The Lou's they'd just had all their equipment stolen and seemed likely to be absolute rubbish.

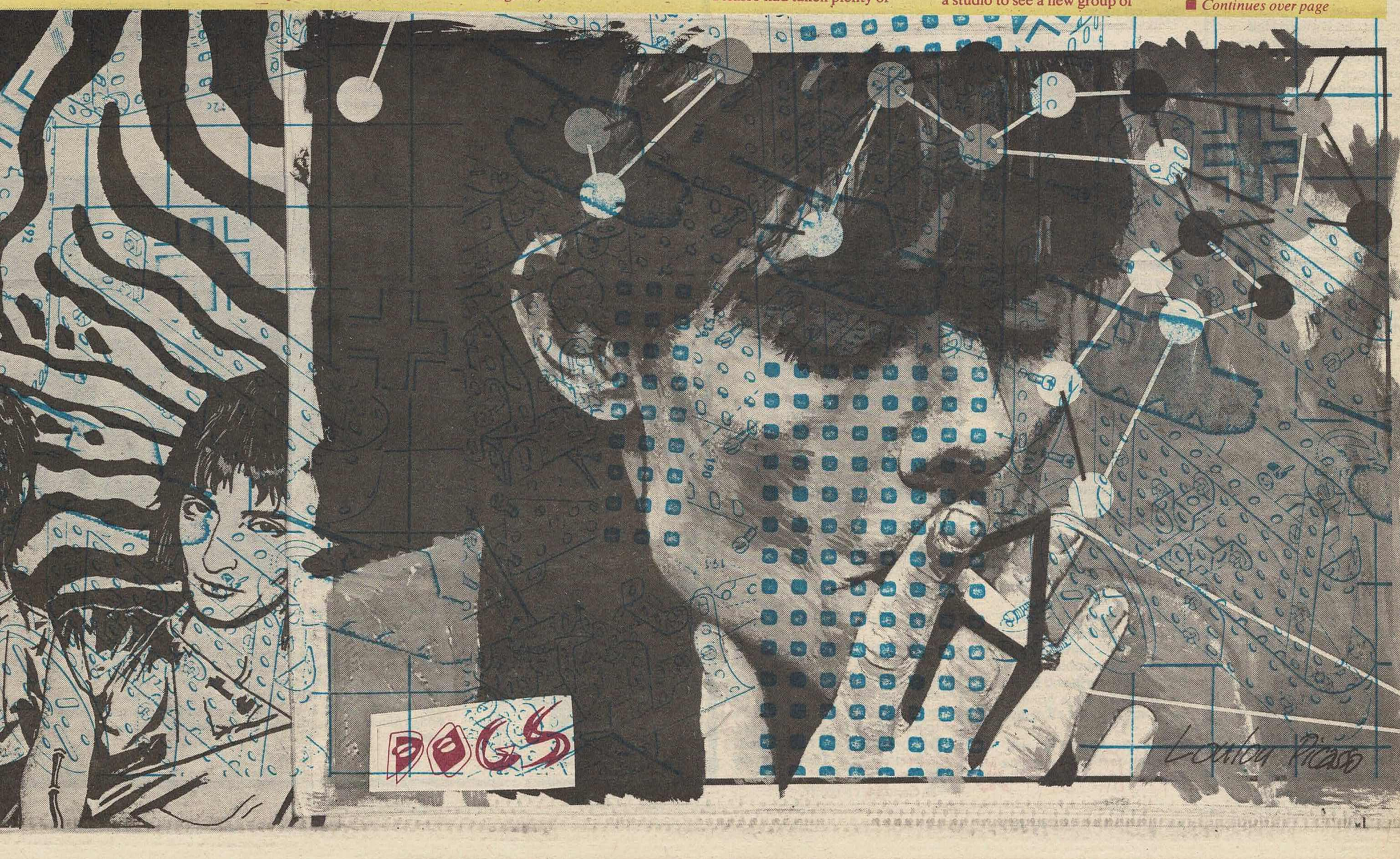
But they managed to play two or three songs. And that was it. CBS signed only days later.

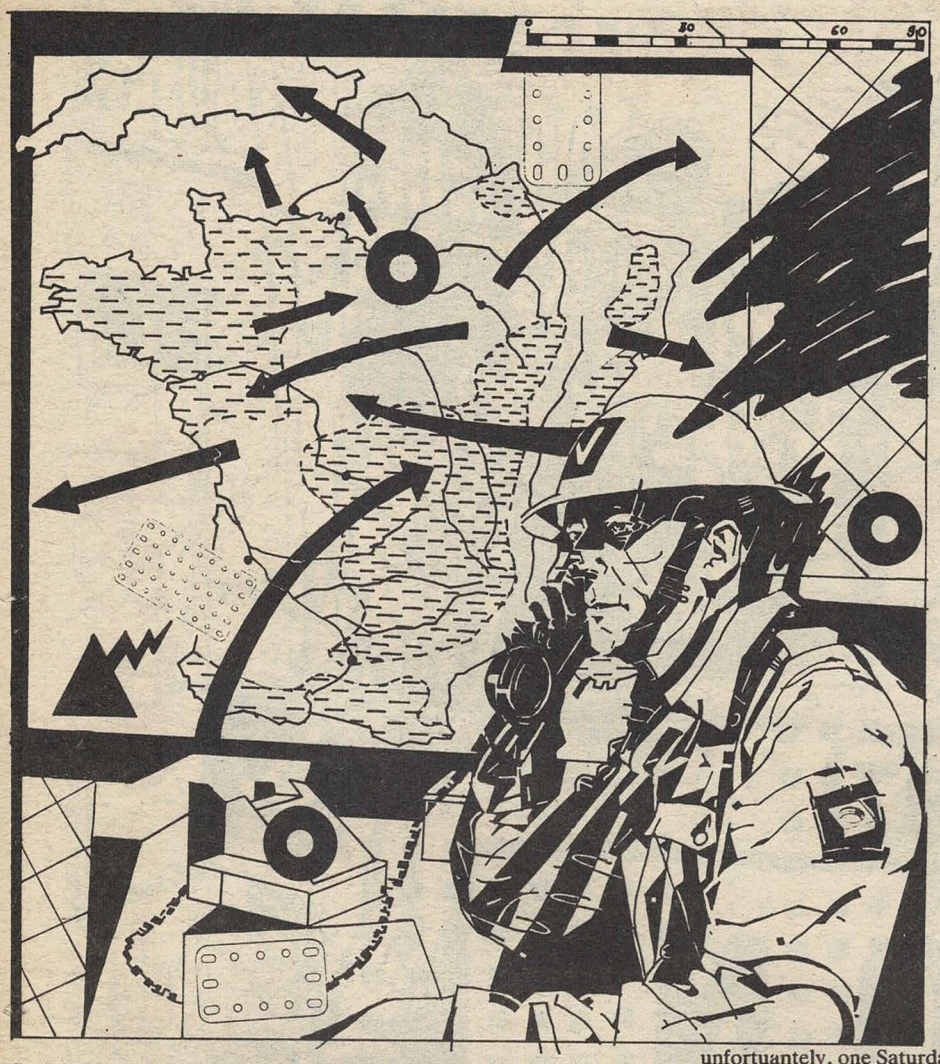
They went almost immediately to England with The Clash, and learned to become real house-shakers.

BY THE start of '78 things started to look bad. Record companies were wondering silently about the "potential" of all these new groups they'd added to their roster.

And when the Pistols broke up they started to fire them one after the other. At the time Starshooter were recovering from their "Get

■ *Continues over page*





Le Rock Francaise Contd.

■ *From previous page*

Baque" flop and finding very few gigs. Stinky Toys had played two concerts in six months to promote their album, Asphalt were desperately looking for a decent record contract, and groups like Guilty Razors (four Spanish kids) and Gazoline were having enormous difficulties.

Metal Urbain chose exile in your country.

French punks and they're even more naive than yours were falling into the great local temptation of politics. Fueled on The Clash's example, the leaders were mouthing dumb lines in the belief that they could change society with three-minute songs and slogans on their shirts.

From that awful period —when groups would almost kill for the privilege of opening for The Jam — came two very good French products.

First, Bazooka persuaded a leftist newspaper to let them do a graphic "punk terrorist" magazine. And it was great — maybe the one Richard Hell has been dreaming of for ages. Called *Un Regard Moderne* ("a modern Look"), it came out on good quality paper in newspaper size.

Each page was like a poster and related one political event from the past month. So on 30 pages, you had all the 'actualities of the month' exploding in a remarkable and completely original style.

Whether the event was the Pistols' break-up or some prime minister's dumb declaration, Bazooka destroyed everything, specially your brain cells, and cleaned the whole mess.

Un Regard Moderne lasted eight months then the pressure became too much. The leftists felt the line was not adequately revolutionary, and also didn't much like the Bazooka way of looking at their own little games. But while it lasted the mag was like a hand-grenade. You bought it at your own risk, and nobody knew if you'd recover.

On a record level, it all came back to the beginning: Skydog records, whose complete story is too long to tell here, had an ideal — let's ask all these bands to contribute one song each to a compilation. And most of the groups jumped at the opportunity.

You can still find the resulting album — "Skydog Commandoes" — anywhere in Britain, and here's what you get:

Starshooter do a fake "Sweet Jane" under a fake name, The Scooters. Bijou deliver a freeing instrumental, a rocker that leaves no glass in your windows and which I consider to be their best recording. It's called "Last Nite" and because of contractual commitments it's played under the name Puravida.

You also have a live Asphalt Jungle track, "Money", that soon fades into "Brand New Cadillac", the Vince Taylor classic. Jean Pierre Kalfon (named after a famous movie-star) make their recording debut with a macho trucker song, "Camion". Electric Callas, still fully stuck in their Stoogian memories, offer "Kill Me Two Times."

Other nuggets include Calcinator (the French Motorhead) and Rocking Rebels (The Parisian rockabilly guv'nors).

Just back rom England, The Lous had found that CBS wanted to reshape them into a MOR girlie show. They broke the contract and recorded "Back In The Street", one of their best songs.

"Skydog Commandoes" sold quite well, much to the delight of both the groups involved and of Skydog president Marc Zermati, who had produced the whole scam.

Summer came and things seemed to change for the better.

Asphalt Jungle signed with EMI and immediately the four rockers flew to London where they spent all their money on dumb jackets and crazy guitars. Eudeline bought himself a white Gretsch which he proudly presented as "the same as Eddie Cochran's". EMI France, who had been waiting for them to come into the studios straight after Starshooter to record an elpee, were not pleased to see their new hope vanish to Britain without even leaving a phone number.

But the main thing during this summer was the appearance of a French punk show on the radio. Station Europe Number One took a chance on a guy by name of Pogo who each night, for an hour, aired a show that would have made John Lydon proud.

Yelling, screaming, raping the listener with incredible noises, he played an amazing new-wave assortment. And suddenly it all started to fit together: Starshooter and Suicide and Clash and Iggy and Penetration made a wonderful bash, an explosion all over again.

Every newspaper jumped furiously on the show, giving Pogo immense coverage. The unfortuantely, one Saturday night, the guy had the impudence to mock Shell, whose tanker the Amoco Cadiz happened to be polluting our Bretagne. The next day, the show was shut down.

Pogo was removed and his place given to a dumb impersonator who eventually commited suicide on the air in August by playing Kiss.

Anyway, Summer '78 was transcended by two events of importance: two punk festivals. The first was at the Olympia. Gazoline, Guilty Razors, Asphalt, Stinky Toys, The Lous and Electric Callas sold the place out, and the whole evening turned into a magical battle of the bands.

After a few okay performances, Starshooter arrived, and were clearly the best. Firstly, they all dressed in communist chic — Maoist that is — with red T-shirts proclaiming the death of 'paper tigers'. After two songs Kent Hutchinson got crazy and during "35 Tonnes" (a trucker song) got Marie France (an infamous transvestite) on stage and invited her to striptease — which she did.

Starshooter became a riot machine, exhorting the public to "tear this old place to pieces", and provided the perfect punk satori. They encored with a Johnny Halliday song and were called back four times.

The Lous almost matched them with their Seeds number, "Pushin' Too Hard", and the Olympia went bananas.

Three weeks later, the whole thing happened again in Lyon. But this time the big names were there: Little Bob Story, Bijou, Telephone . . . . and Rockpile.

Located in a sweltering Roman Arena, the Lyon festival was one of the best I have ever witnessed. Rockpile were brilliant, but couldn't please Kent Hutchinson. When Starshooter went on stage he made a speech insulting Dave Edmunds:

"Dat fucking limey, pretending to be some kinda member of rock aristocracy, just cause he's English! I didn't know there was an aristocracy in rock!"

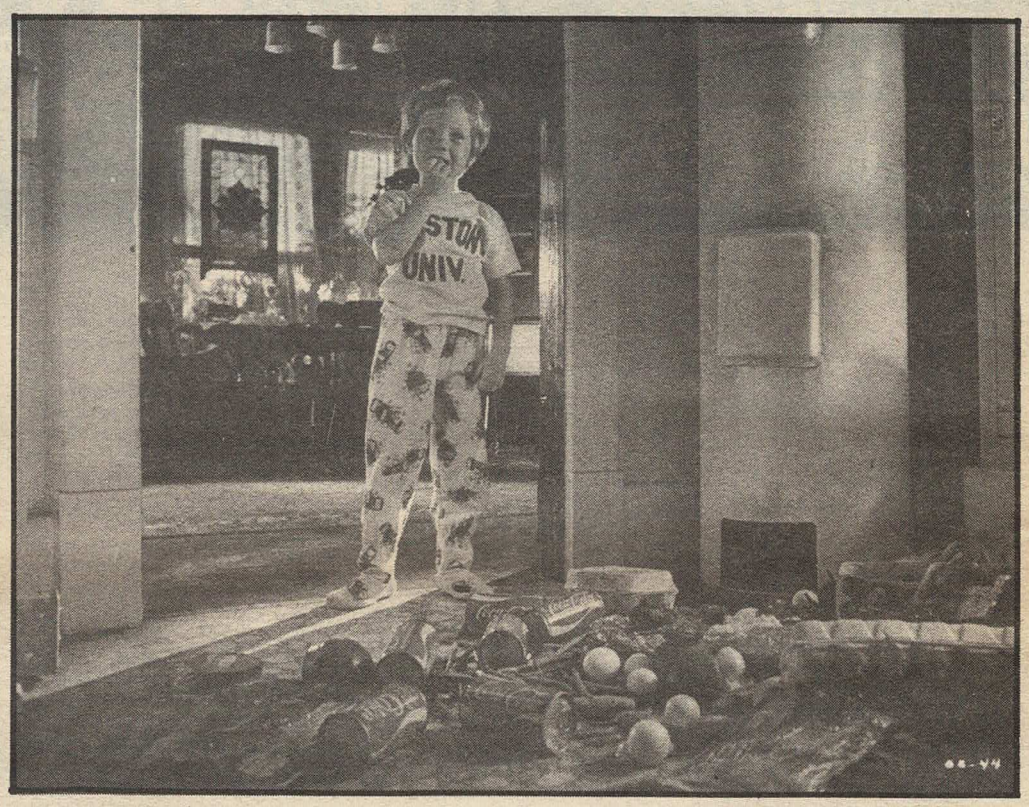
Starshooter's set was down on their Olympia performance but still Kent went berserk, jumping in the audience, insulting people and destroying Beatles fans with "Get Baque".

The highlight, however, was Marie Et Les Garcons' set. As soon as they started to pulse their new disco beat empty beer cans started to fly. It came to the point where the sky was dark with cans and they played in a rain of beet. They did their medley ("Macho

■ *Continues page 37*

NME's Silverest Screens of '78

In a year when 82 million people went to the cinema, SILVER SCREEN suggests 10 good reasons why the movies are becoming a habit again.



● **SATURDAY NIGHT FEVER** and **GREASE,** besides establishing new plateaus for big buck potential, launched the undoubted face of '78 in John Travolta. He mugged and mumbled in the grand tradition of Da Method and, once again, it worked. To soundtracks that perfectly encapsulated the mood of the moment, Travolta stole hearts young and old, won knickers wet and dry. Amidst the hoopla, disco was launched, the re-styled '50s came back home and Travolta developed a street style which was emulated on pavements all over the world.. The Alan Carr — Robert Stigwood marriage allied a refurbished Hollywood image with a ruthless attention to balance sheets which made even the majors sit up and take notice. Merchandising, once a novelty concept, became This Year's Thing — and will remain so for a while yet.

● **CLOSE ENCOUNTERS OF THE THIRD KIND** struck such a resounding chord in so many hearts and minds bacause Steven Spielberg (a far likelier heir to John Ford's Great White Populist mantle than Peter Bogdanovich) dared to suppose that we earthlings, weary of cynicism and corruption, would wish to embrace alien star children. The direct antithesis of Kubrick's misanthropic *2001* (humans as dumb, unworthy recipients of extra-terrestrial assistance), *Close Encounters* was also a neat antidote to the hysterically anti-commie SF flicks of the Cold War '50s.

● **MIDNIGHT EXPRESS** was the first major movie of recent years to deal (sic) with drugs, a taboo subject previously considered worthy only of film-makers with a habit. Its brutal characterisation of the Turks brought censure from many critics but the extreme shock tactics served to ram home the message. Although financed with American greenies, it was made by a British crew, spearheaded by accomplished director Alan *Bugsy Malone* Parker. In that respect, it represents one of the few occasions that a British film-maker has broken big in America — with a vengeance.

WILD LACQUER
72 Carlton Avenue,
Westcliffe-on-Sea,
Essex

Elvis Presley gold vinyl limited edition albums— special birthday commemoration. **£5.25 each,** *post free.*

Gold Records Vol I
Gold Records Vol II
Gold Records Vol III
Gold Records Vol IV
Legendary Performer Vol I
Legendary Performer Vol II
Legendary Performer Vol III

Also David Bowie 12" Fame, **£2.50**
Abba solo albums, **£5.25** each, including:
Agnetha Faltskog Vol I
Agnetha Faltskog Vol II
Agnetha's Basta

PRICES INCLUDE P&P . . . SAE FOR LISTS

RARE DELETIONS FOR SALE

Large selection of valuable deletions in Rare Record Section at **RECORD & TAPE EXCHANGE, 28 Pembridge Road, Notting Hill Gate, London W11 (Tel. 727 3538)**
All Records and tapes also bought, sold or exchanged at 40 Notting Hill Gate, London W11 and 90 Goldhawk Road, London W12.

RECORD CORNER
27 BEDFORD HILL, BALHAM, SW12
Join the 1000s who get our booklet each fortnight. UK £1.20 per year. Overseas £1.85 per year.

PICTURE DISCS
Rush — Hemispheres £9.50
Rod Stewart — Blondes Have More Fun £9.50
Frampton Comes Alive £9.50
Who — Who Are You £9.50
Heart — Dreamboat Annie £7.50
Boston — Boston £9.50
Meatloaf — Bat Out Of Hell £9.50
Elvis P. — Legendary Performer Vol III £8.99
Linda Ronstadt — Living in the USA £9.50
Blondie — Parallel Lines £9.50
Heart — Magazine £7.50
Soundtrack Rocky Horror Show £9.50
Pink Floyd — Dark Side of the Moon £9.50
Wings — Band on the Run £9.50
Beatles — Abbey Road £9.50
Bob Seger — Stranger in Town £9.50
Steve Miller — Book of Dreams £9.50

RECORDS IN COLOURED PLASTIC
Ian Dury — New Boots inc. Sex & Drugs (gold) £4.99
Generation X — King Rocker (5 Different colours & Diff sleeves) 90p
No Wave — Various Artistes (incl. Police, Dickies, Stranglers) (water-coloured vinyl) £4.99
Beatles — Sgt. Pepper (4 colours) £4.99
UK Subs — CID (coloured) 90p
Jimi Hendrix — High Live & Dirty (red) £4.99
Jethro Tull — A Stitch in Time (white) 80p
Elvis Presley — Little Darling (gold) £1.60
Bethnal — Nothing New (blue) 80p
Foreigner — Hot Blooded (red) 80p
Flys — Waikiki Beach Refugees (yellow) 45p
Styx — Blue Collar Man (blue) 80p
City Boy — What A Night (blue) 80p
Black Sebbath — Hard Road (purple) 80p
Rainbow — LA Connection (red) 80p
The Police — Can't Stand Losing You (blue) 80p
Stranglers — EP (in pink) £1.15
Elvis Presley — A Canadian Tribute (LP) £5.75
Elvis Presley — Teddy Bear (green) £1.50
Elvis Presley — Unchained Melody (white) £1.50
Elvis Presley — My Way (red) £1.50
Dave Goodman and Friends — Justifiable Homicide (red) 90p

TOP SELLING RECORDS IN PICTURE SLEEVES
Clash — Tommy Gun 80p
Squeeze — Goodbye Girl (3D sleeve) 90p
Lurkers — Ain't Got a Clue (+flexi pic disc) 90p
Boomtown Rats — Rat Pack (5 singles) £3.99
Sex Pistols — Submission / Pretty Vacant 90p
Police — So Lonely 80p
Ian Dury — Rhythm Stick 80p
Eater — What She Wants 80p
Rachel Sweet — B.A.B.Y. 80p
Buzzcocks — Promises 80p
Bowie — Breaking Glass 90p
Status Quo — Accident Prone 80p
Stranglers — Sweden - All Quiet On The Eastern Front (sung in Swedish) £1.60
X Ray Spex — Germ Free Adolescence 80p
Elvis Costello — Radio Radio 80p
Blondie — Hangin' On The Telephone 80p
US version available different pic sleeve 90p
Stiff Little Fingers — Alternative Ulster 80p
Sham 69 — Hurry Up Harry 80p
Starz — So Young So Bad 90p
Sex Pistols — Holidays In The Sun £1.30
The Cars — Just What I Needed 90p
Bishops — I Want Candy (6") 80p
Ian Dury — Sex, Drugs and Rock and Roll £1.30

OUR TOP SELLING IMPORT RECORDS
Sweet — California Nights 90p
Keith Richard — Run Rudolph Run 90p
Rolling Stones — Shattered/Everything is Turning Gold 90p
Foreigner — Blue Morning, Blue Day 90p
Jefferson Starship — Light The Sky 90p
Who — Trick Of The Light 90p
Gene Simmons — Radioactive 90p
Peter Criss — Don't You Let Me Down 90p
Yes — Release Release 90p
David Bowie — Stay/Word on a Wing 90p
Boston — A Man I'll Never Be 90p
Dave Edmunds — Trouble Boys 90p
Bob Seger — We've Got Tonite 90p
Lynyrd Skynyrd — Wino 90p
ELO — It's Over 90p
Nick Lowe — Endless Sleep 90p
Paul Stanley — Hold Me Touch me 90p
Devo — Uncontrollable Urge 90p
Rolling Stones — Beast of Burden 90p
Foreigner — Double Vision 90p
Elvis Costello — This Year's Girl 90p
Genesis — Go West, Young Man 90p
Nick Lowe — So It Goes 90p
Thin Lizzy — Cowboy Song (live) 90p
Blondie — I'm Gonna Love You Too 90p

LP
Elvis Presley — Legendary Performer Vol III £5.50
Cheech & Chong — Up In Smoke £4.95
Aerosmith Live (dble) £7.99
Starz — Colosseum Rock £4.99
Kansas — Two For The Show (dble) £7.99
Elvis Presley — Sings For Children And Grown-ups Too £3.99
Elvis Presley — Mahalo From Elvis (inc 5 different unreleased versions) £2.99
Tom Robinson Band — Power In The Darkness (inc bonus LP) £4.99
David Bowie — The Starting Point (USA Derem) £3.99

12" RECORDS
Ian Dury — Rhythm Stick £1.50
Rod Stewart — D'Ya Think I'm Sexy £2.50
ELO — Sweet Talkin Woman (purple) £2.00
Ramones — Don't Come Close (red, yellow) £1.25
Bishops — I Want Candy (10") £1.40
Ultravox — Slow Motion (clear) £1.50
Styx — Blue Collar Man £1.25
Ultravox — Quiet Men (white) £1.50
Bob Dylan — Is Your Love In Vain £1.30
Wishbone Ash — You See Red £1.40
Boston — Don't Look Back 99p
Ian Dury — Sex & Drugs & Rock & Roll £2.50
Eater — Live LP (white) £1.50
Elton John — Funeral For A Friend £1.30
Robert Palmer — Best Of Both Worlds £1.50
Patti Smith — Privelege 99p
David Bowie — Heroes £2.50
Lou Reed — Street Hassle 99p
The Dickies — X Paranoid (10" white) £2.25
Rolling Stones — Miss You (USA copy) £2.25
Blondie — 12" Heart of Glass £2.30

If you collect records, make sure you try us. Our orders are sent by return. We don't make you wait weeks.

Post/Packings: U.K. Singles — 1–5 15p. Over 5 — 25p. LPs and 12" 1 to 5 — 35p. Over 5 Free. Overseas (singles) 1–5 — 20p each, over 5 — 10p each. LPs 1 to 3 — £1 each. Over 3 — 50p each.

BONAPARTE
BONAPARTE MAIL ORDER

SPECIALS
BLONDIE. 12" pic. cover. Heart of Glass (Imp) £2.99
Elvis Costello. New LP + Limited 7" EP (including "Live Alison") £3.99
Throbbing Gristle. 1st LP £4.29
Lurkers. Ain't Got A Clue + Picture Disc Flexi 90p
Dury. 12". Hit Me With Rhythm Stick £1.49
Pistols. Double LP Rock & Roll Swindle £5.99
Jah Wobble + Friends. 12". Electric Dread £1.49
Tennis Shoes. Medium Wave EP (Great) 80p
Stranglers. Sweden (All Quiet On Western Front). Sung In Swedish. In pic. bag £1.50
Stopouts. Strange Thoughts 80p
Steve Miro. Up & About 80p
Spherical Objects. Seventies Romance 80p
John Spencer. Crazy For My Lady 80p
Johnny G. Cruisin On Saturday Night 80p
Imperial Dogs. Ain't Summer Love 80p
Gary Valentine. 1st One £1.50
Residents. Buster-Glen LP £3.99
Tubeway Army (Blue Vinyl) £4.40
ATV. Here & Now. LP £1.75
3rd World. 12". Cool Meditation £1.49
Devo. Are We Men. (Imp) (Marble Vinyl) £4.99
Mekons. Where Were You 80p
Mecano Ltd. Face Cover (Dutch) 90p
Sham 69. 7". I Don't Wanna c/w Ulster 80p
Ron Warren .Ganderton. Sound Ceremony. LP. Rock Guitar £3.50
Throbbing Gristle. Final Report £3.99
Ian Dury. Sweet Gene Vincent. (Original Stiff Copies) £1.75
Ian Dury. Sex & Drugs & Rock Roll (Dutch Pic. Bag) £1.50
Elvis Costello. Detectives (Orig. Pic. Bag) £1.50
Elvis Costello. Chelsea. (Swedish Pic. Bag) £1.50
Only Ones. Another Girl c/w Special View. (Swedish Pic. Bag) £1.35
Cheap Trick. Surrender. (Swedish Pic. Cover) £1.35
Cheap Trick. California Man. (Swedish Pic. Cover) £1.35
Only Ones. Lovers Of Today. 7" 90p
The Fall. It's The New Thing 80p
Eater. What She Wants. She Needs 80p
Fred Bans Combo. No Destination 80p
The Nuns. Savage + 2 Tracks. (US Imp.) £1.50
D.N.A. You & You. c/w Little Ants. (US Imp.) £1.50
Alex Chilton. Bangkok. (US Imp.) £1.50
Chris Bell. I Am The Cosmos. (US Imp.) £1.50
Cramps. Surfin Birds. (US Imp.) £1.50
Come On. Don't Walk On The Kitchen Floor £1.65
Nick Lowe. So It Goes. C/w Heart of City. (Imp.) 90p
Elvis Costello. This Year's Model. (Imp.) 90p
Elvis Costello. Alison. (Imp.) (Remix) 90p
Sex Pistols. Pretty Vacant — Submission. (Imp.) 90p
Sex Pistols. Anarchy in the UK. (Imp.) £1.50
Elvis Costello. This Year's Model (incl. Detective). Imp. £4.50
Cheap Trick. First LP. (On Imp. only) £4.99
Dead Boys. Come For Your Children. Imp. (Special Price) £2.50
Velvet Underground. 1969 Live. (Imp.) £5.50
Lou Reed. Live. Take No Prisoners £6.99
Users. Kicks In Style 80p
The Four Kings. Non-Stop Dancing 80p
The Fall. Bingo Masters 80p
Sham 69. 12". I Don't Wanna/Ulster £1.50
Normal. T.V.O.D. 80p
Gang of Four 90p
Angelic Upstarts 80p
Blast Furnace. Blue Wave 85p
Third World. 12". Now We Found Love. (French Pic.) £2.99
Clash. Remote. (In Pic. Bag) 90p
Clash. Complete. (In Pic. Bag) 90p
Clash. City Rockers. (In Pic. Bag) 90p
Clash. White Riot. (In Pic. Bag) 90p
Boomtown Rats. Looking After No. 1. (In Pic. Bag) 90p
Boomtown Rats. Mary of 4th Form. (In Pic. Bag) 90p
Boomtown Rats. She's So Modern. (In Pic. Bag) 90p
Boomtown Rats. Like Clockwork. (In Pic. Bag) 90p
Shoes. Black Vinyl LP. (US Imp.) £4.50
Armand Schaubroeck £4.50
The Count. LP. French. Imp. (US Boston Band) £4.50
Parasites. Of Western World. (US Imp.) £4.50
Residents. All 3 + Not Available. (US Imp.) (Each) £3.99
No New York. (On Zee Records). (US Imp.) £4.50
Big In Japan. Nothing Special. (EP) 99p
Devo—Mongoloid. (Original Gatefold Sleeve) 99p
Scritti Politti. Is & Oughta Western World 80p
A.T.V. Love Lies Limp 80p
A.T.V. Action Time Vision 80p
Straight 8. Modern Times 80p
Prag Vec. Wolf + 3 Tracks 99p
Protex. Don't Ring Me Up 80p
Reasons. Hard Day at Office 80p
Pure Hell. These Boots Were Made For Walking 80p
Spizz Oil. 6000 Crazy 80p
Subway Sect. Ambition 80p
Throbbing Gristle. United 90p
Thomas Leer. Private Plane 80p
Spirit. Nature's Way 80p
Spirit. Live LP £3.99
Stiff Little Fingers. Alternative Ulster 80p
Stiff Little Fingers. Suspect Device 80p
Joy Division. 12" £1.25
Cabaret Voltaire. Extended Play 90p
Physicals. All Sexed Up 80p
13th Floor Elevators. You Really Got Me. EP £1.50
Steve Treatment. 5 a side EP 80p
M. Moderne Man. Original Label 99p
No Sweat. Work On Her 80p
Cravats. Gordon 80p
Patti Smith. Because Night. (US Pic) £1.25
D. Edmunds. Early Works. 68-72 £5.99
Marie et les Gercons/Attitudes (Prod: J. Cale) £1.50
Residents. Duckstab EP £1.99
Ian Dury. 12" Sex & Drugs & Sweet Gene Vincent £2.25

PICTURE DISCS
Wilding & Bonus. Pleasure Signals £8.99
Anthony Phillips. Wise After Event £9.99
Heart. Magazine £7.99
Mike Oldfield. Tubular Bells £6.99
Sex Pistols. Never Mind £6.99
Devo. We are Devo. £6.99
Wreckless Eric. World Of £4.99
Lene Lovich. Stateless £4.99
Jona Lewie. Other Hand £4.99
Linda Ronstadt. Living in USA £9.99
Blondie. Parallel Lines £7.99
Beatles. Abbey Road £7.99
Rocky Horror Show £9.99
Boston. Don't Look Back £11.75
Elvis Presley. Legendary Performer III £8.99
Pink Floyd. Dark Side of Moon £9.50
Wings. Band On Run £9.50
Bob Seger. Stranger In Town £9.50
Steve Miller. Book of Dreams £9.50
Meat Loaf. Bat Outs Hell £9.99

COLOUR VINYL
Ian Dury. New Boots incl. Sex & Drugs. (Gold) £3.99
Police. Outlandos D'Armour. (Blue) £4.25
Bowie. Stage. (Yellow) £6.99
Skids. 12". Wide Open. EP. (Red) £1.49
Pink Floyd. Dark Side. (White) £4.99
Pink Floyd. Wish. (Blue) £4.99
Neil Young. Harvest. (Cream) £4.99
Queen. Night At Opera. (White) £4.99
Styx. Blue Collar Man. (Blue) 80p
Rod Stewart. Atlantic. (Orange) £4.99
Eagles. Hotel. (Green) £4.99
Fleetwood Mac. Rumours. (White) £4.99
Skids. Sweet Suburbia. (White) 80p
Rolling Stones. Black & Blue. (Blue) £4.99
Rolling Stones. Let It Bleed. (Red) £4.99
Rolling Stones. Beggars Banquet. (White) £4.99
Rolling Stones. Through The Past. (Green) £4.99
Rolling Stones. Between Buttons. (Yellow) £4.99
Rolling Stones. Satanic Majesties. (White) £4.99
Rolling Stones. High Tide Green Grass. (Orange) £4.99
Rolling Stones. Some Girls. (Gold) £4.99
Rolling Stones. Get Ya Ya's Out. (Blue) £4.99
Elton John. Yellow Brick Road. (Yellow) £6.50
Who. Who Are You. (Red) £4.99
Beatles. Blue Double. 62-66. (Blue) £5.99
Beatles. Red Double. 67-70. (Red) £5.99
Eater. 12". Yo-Yo's. (White) £1.40
Genesis. 12". Spot The Pigeon. (Blue) £2.59
Residents. Satisfaction. (Yellow) £1.35
Devo 7". Be Stiff. (Lemonade) 80p
Humphrey Ocean. Whoops. (4 colours) 80p
Stranglers. B/W Imports. (B/W) £4.99
Stranglers. 4-Track EP. (Pink) £1.35
Klark Kent. 7". Office Girls (Krypton). (Green) 80p
Electric Chairs. Offensive. (Gold) 99p
S. Hillage. LP. Special Price. (Green) £2.99
Iggy. Kill City. LP. (Green) £2.99
Little Nell. Swim. (Red) 80p
Snakefinger. Spot. (Blue) £1.35
Dave Goodman & Friends. Homicide. (Red) 80p
Shirts. LP. (Blue) £3.00
O. Band. 12" Look To Left. (Red) 80p

NEWIES
Clash. Tommygun. (Pic.) 80p
Ian Dury. Hit Me With Your Rhythm Stick. (Pic.) 80p
Nick Lowe. Peace & Love/American Squirm 80p
Buzzcocks. Promises c/w Lipstick. (Pic.) 80p
Rezillos. Destination Venus 80p
Jonathan Richman. Buzz Buzz. (Pic.) 80p
Magazine. Give Me Everything. (Pic.) 80p
The Records. Starry Eyes. (Pic.) 80p
Police. So Lonely 80p
Bernie Torme Band: 80p
Cortinas. Heartsche 80p
Wreckless Eric. Crying Waiting Hoping 80p
Ian Gomm. 12" Hold On £1.40
X-Ray Spex. Germ Free Adolescents 80p
Squeeze. Goodbye Girl. 3-D Cover 80p
Dazzlers. Phonies. (Special Effect Pic. Bag) 80p
Joe Jackson. Is She Really Going Out With Him 80p
Third World. Cool Meditation 80p
Blondie. Hanging on Telephone 80p
Flying Lizards. Summertime Blues 80p
Rachel Sweet. B.A.B.Y. 80p
Mickey Jupp. Old Rock & Roller 80p
Telex. Twist At St Tropez 80p
Lene Lovich. Alone Now 80p
Neon Hearts. Answers 80p
Phil Manzanera. Remote 80p
Yachts. Yachting Types 80p
U.K. Subs. C.I.D. 80p
Public Image. (Johnny Rotten Band) 75p
Penetration. Life's A Gamble 75p
Elvis Costello. Radio Radio 75p
Tom Petty. 7". Listen To Her Heart. C/w I Don't Know 80p
Jah Wobble. Dreadlock. 12" £1.99
The Nips. All Time In World 80p
Sniff 'N' The Tears. Driver's Seat 80p
Steel Pulse. 7". Prediction 80p
Rivitts. + Free 6" Flexi Disc 80p
Chelsea. Urban Kids 80p
Johnny Thunder. Can't Put Your Arms Round A Memory. 7" 80p
XTC. Are You Receiving Me? 80p
Bette Bright. My Boyfriend's Back 80p
Squares. No Fear 80p
Sore Throat. Zombi Rock 80p
Raped. Cheap Night Out. (Pic.) 80p
Banshees. Hong Kong Garden 80p
John Cooper Clarke. Post-War Girl 80p
Only Ones. Another Planet 80p

Our new **HEAD OFFICE** for all your Mail Order is:—
13 Oak Apple Close, Lampstead Road, Sanderstead, Surrey
Other shops at: 7 Phoenix Court, Guildford; 31 Market Square, Bromley; and 101 George Street, Croydon.
Please make cheques and POs payable to Bonaparte. Allow 10 days for cheque clearance. When ordering please list alternatives where possible.
Mail order prices: 12" 1 = 35p, 2 = 60p, 3 = 85p, 5 = £1
7" 1-5 = 15p each, 5+ = 75p max.
Overseas: 12" 1 = 50p, 2 = £1, 3 = £1.25, 5 = £2
7" 1-5 = 20p each, 5+ 15p each
Send SAE **NOW** for catalogue
Send £1 to join our Mailing Club and be the first with all "Hard To Get" records
WE ACCEPT RECORD TOKENS
FOREIGN ORDER WITH IMO ONLY
WHOLESALE & IMPORT TRADE ENQUIRIES WELCOME AT
101 GEORGE STREET
CROYDON 01-681 1490

Eddie & The Hot Rods

Electric Ballroom

If the Rods couldn't bring the house down, at least they came close.

It was midway through "Take It Or Leave It" that the lights scaffolding collapsed, crashing down across the stage. Only by the merest of millimetres did nimble Barrie Masters and several close admirers avoid becoming mincemeat.

Happily, no broken bones; only light-bulbs. If the gig was memorable for anything apart from that particular incident then I've forgotten what.

Which isn't a put-down; Eddie and the Hot Rods are more than anything a band for the moment. Their appeal is precisely instantaneous, powerful while it lasts and, as the final chord dies, evaporates until the next time.

Liking their music should pose no problems for anybody, discounting obstacles of fashion and ideology. And, after it's all over, you don't go home to form discussion-groups.

That's probably the way they want it. Barrie Masters enjoys himself and doesn't care who knows it. He literally can't keep a straight face and, whatever he's got, it's infectious.

The band are more stolid fellows — Masters darting to, from and between them like a pinball — but play with no less attack for all that. Dave Higgs handles his guitar with all the rock'n'roll flash his name so singularly lacks; and likewise Graeme Douglas. The pair are especially effective on "The Kids Are Alright" and new song "Breathless".

Compliments for drummers and bassists tax the ingenuity something rotten so let's just say that Steve Nicol and Paul Gray hold their ends up in fine style.

When it comes to fresh, adrenalin-speed rhythm and blue pop, the Rods again showed that they do it better than most.

Yet there's something so *ordinary* about them (possibly their trousers?) that it's easily forgotten how crucial their energy was in smashing a hole through moribund pre-76 rock. That much achieved, it's doubtful whether they'll advance any further.

But they'll have a great time going nowhere.

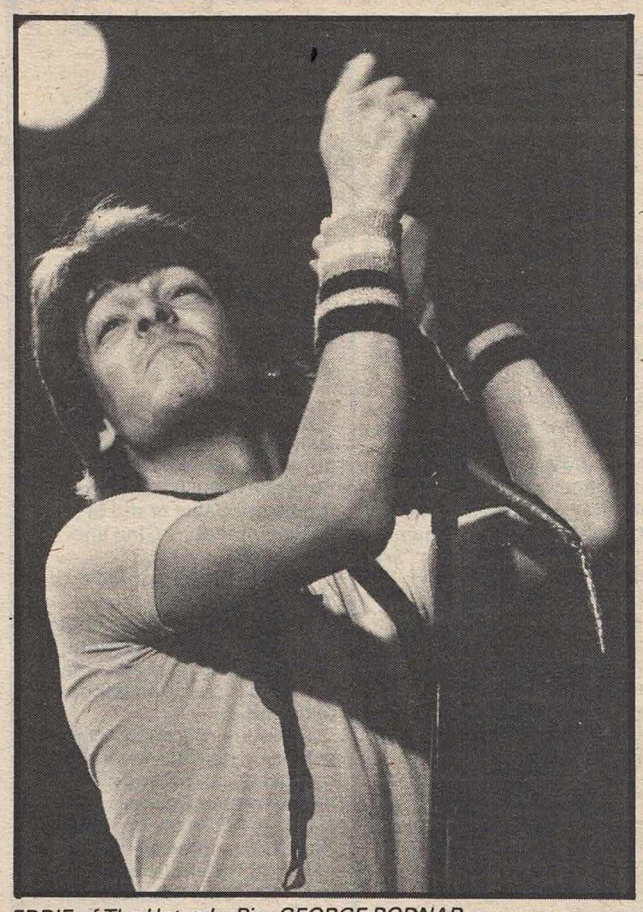
There's this band The Members who everybody says are definitely going somewhere, and it's hard to disagree. Fronted (and front is the word) by one Nicky Tesco, they've stumbled through Punk to emerge with a clean, potent music that's to be sold to us as "The Sound Of The Suburbs".

It's a lovely, cutting noise and it can switch to non-comic reggae ("Stand Up And Spit") with a graceful ease that's near unique. Instrumentally, it's Jean-Marie Carroll and Nigel Bennett (guitars) plus bass-player Chris Payne and drummer Adrian Lillywhite who take the credit.

But even more important is The Members' personality: embodied in Tesco and shining through every number. The trio of "Soho A-Go-Go", "Chelsea Nightclub" and "Police-Car" stand out, appealing and appalling.

The Members are ready for promotion. Tesco and co are corner shop now but one day they'll be high street. Catch them on special offer.

Paul Du Noyer



EDDIE of The Hotrods. Pic: GEORGE BODNAR

Ninety Miles An Hour Down A Dead-end Street

The air hangs heavy with expectation; and heavier still with the adversely theraputic music of the support act: The Steve Linton Band, who sport a *Star Trek* drumkit and trepan the audience with a sub-Sabbath set.

Enter the Excess, fronted by the excessive.

David Kubinec has recently been rescued from a decade of bubblegumming in Albania.

This Iggy clone defies logic. His onstage mannerisms are like an anxious tarantula's, and his stage act has to be encephalographed to be believed.

Kubie & Co have an outside chance of attaining stardom, if only on the outlandish ticket. It might have happened tonight had they not overlooked such minor details as a soundcheck or a rehearsal.

When switched into the same PA, the musicians seem to be playing in different bands, and they sound like an earthquake in a scrap metal yard.

Kubie's quasi-Bowie voice vies with his onstage abandon, but degenerates into frogfart outside his one and a half octaves.

Kubie's Excess should tighten up their act, unclutter their delivery, and the public will be theirs. Tonight their greatest talent is the skill of concealing it.

Rick Joseph

Oval Stage Show

Wimbledon F.C.

So Oval breathes again, revived by some vigorous mouth-to-mouth from Messrs Gillett and Nelki. What hope for the patient this time? Read on. . .

Bill-toppers The Secret have songs and confidence, lack charm and coherence. "Take Me Home" was a great start, a churning chune offset by exhilarating pop guitar from Oily Robinson, the band's token Jewish Negro-Indian "with a bit of Stockwell thrown in". Eat your heart out, Phil Lynott.

Meanwhile little Micky Modern, beetle-browed and cricket-clad, came on like Russell Mael and Dudley Moore rolled into one. Sparks with a heart, indeed.

Strangely, that was the peak, though ex-Glitter Band drummer Pete Phipps gave a classy performance, and Benny Leopard (bass) and Billy Evans (keyboards) were fine when you could hear 'em.

Textural muddiness and a generally unfocused approach undercut deft little ditties like "What Is Wrong" and "Night After Night". Teething troubles, I guess; it was only their second gig. Even so, a dangerous smugness threatens to pollute their sense of fun. Otherwise, it's bright, brittle pop for all ages.

Shrink was an eyeful for the most jaded Ziggy fan.

A small crimson clump remains of his hair, while head and neck were painted gold (in spite of Ian Fleming); and his ensemble was completed by a rust-coloured plastic jump-suit. The Virgin Soldiers, his band, wore fatigues.

Murderously efficient "Jean Genie" riffing from Shrink and his guitarist reinforced the Spiders From Mars resemblance. But this man carries disorientation beyond the visual; bursts of puerile sobbing were interspersed with Esperanto nonspeak. It was totally indecipherable.

"Valid Or Void" was written by The Secret (Shrink was once a member) and is perversely insistent enough to be a hit. A languid sequence recalling reflective Doors "'Love Street", "The Spy" proved the Golden One could actually sing: a true all-round entertainer, this boy.

Just as the spectacle began to transcend novelty status, they stopped as if on cue and crept off.

A cunning subversion of the encore concept? No, a power cut.

The only act with no imminent prospect of vinyl immortality was arguably the best on the night. Let's hear it for Nicky Shy, once alongside Lene and Bobby Henry in Gillett's abortive Exiles venture.

Shy's combination of melody and grievance recalls Mr Costello; his short hair and staring eyes, a schoolboy Iggy. But a distinctive personality lurks just below the surface of the voice.

His band are an exemplary trio, a less lumbering Banshees with guitarist Rob Lamb unafraid to leave spaces. Dave Wickham's drums and Matthew Seligmann's surefooted bass explain this confidence, ensuring tension without frenzy.

There was at least one great song — the unabashed, flowing "Nameless Hearts" — and a cluster of memorable couplets.

Now for the bad news: the band has since split.

Better luck with the others, Charlie.

Harry George

Law of Logic . . .

Essential Logic

Hope and Anchor

There was a commercial theory a while ago suggesting that for music to be instantly accessible a fair percentage of it had to be predictable. In other words, if you're going to forsake an identifiable format there'll be little chance of a sympathetic reaction.

It's all lies.

Essential Logic ambitiously disregard orthodox structure, harmony and instrumentals, but still play an invigorating, totally absorbing set, after a mere seven gigs.

Their components are Rich Tea on skins, Mark on bass, guitarists Phil The Smurf and William Tell, with a frontline of Dave Flash, tenor sax, and the band's mentor Lora Logic on second sax and vocals.

Logic consistently defy any expectations by breaking most numbers into three separate sections, and stringing them together with Zappaesque one-liners on sax. As each section has an entirely distinctive rhythm and tempo, Lora had to stem the odd burst of applause by explaining the song hadn't actually finished.

Over this slow and moody experimental base comes Lora's haywire vocal style. Comprising a series of squeaks, penetrating yells and operatic warbling, she covers a larger range of expression in one number than your average crooner can in an entire set. The overall tension she creates is also strengthened by her unusually sensitive lyrics.

Though they're all worth a mention, the two numbers that hit hardest are "World Friction" and "Quality Crayon Wax Okay". Both feature waltzing reggae and funk backings under extended sax solos, and allow Lora great vocal freedom.

Whether or not it's deliberate, they keep both guitars firmly in the rhythm section, when any solos sould usefully counteract the saxes. Also they don't use vocal harmonies, which would otherwise give them a chance to fill out their sound.

Right now they're an archetypal 'underground' band with enormous talent and some unique material. And they shocked someone who recognised their one-time single "Aerosol Burns".

"We're meant to be *obscure*!" cried Lora.

Catch them now before they're not.

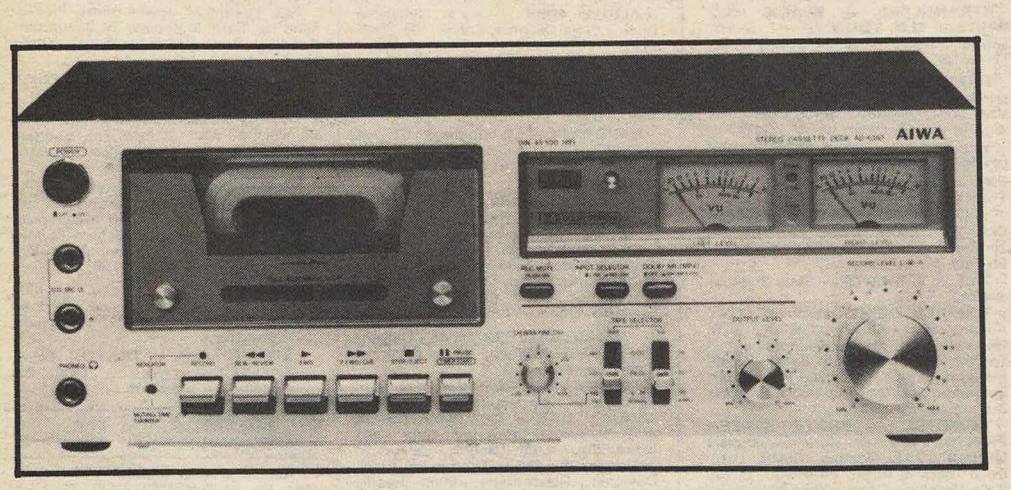
Mark Ellen

David Kubinec's Excess

Nashville

Kubie t-shirts adorn barmaids, bouncers, and roadies; Kubie album sleeves festoon the Nashville walls. Could A&M be plotting to unleash the biggest thing since Shirley Bassey on the universal rock mind?

TOUCH THAT DIAL!



AIWA AD-6350 stereo cassette deck

The best advice we can offer is to try a few top brands and experiment to see which is most compatible with your own deck. Some of the new generation of chrome setting tapes e.g. Maxell UDXL II and TDK SA are certainly worth investigating.

Being a self-confessed reel-to-reel enthusiast, I approached this month's review models with considerable interest. The last time I had given some cassette decks a thorough work out the results were frankly disappointing.

The three units submitted were of the popular front loading configuration whereby all controls are located on the front panel. Advantages over top loading, include ease of stacking with other components and readily visible meters.

The first deck, from the famous **Pioneer** stable, is the CT-F500. This new model lines up at the bottom of the range under the phenomenally successful CT-F4040, with a typical selling price of about £100.

The CT-F500 is certainly conventional in layout and has been clearly built to a price. There's nothing startling in the features, which include Dolby noise reduction and auto shut-off. However, it's on listening tests that its true virtues become readily apparent.

Utilizing recordings made on TDK and Maxell tape together with pre-recorded demo tapes, the sonic quality was pretty exceptional. There was a clarity, detail and sparkle about the music that was at all times impressive.

Pioneer are to be congratulated on producing a unit capable of such high quality sound, particularly related to the modest selling price.

Next under scrutiny is the KD-10 from **JVC**, with a typical selling price of £210.

Apart from the usual Dolby system and auto-stop here you get two large highly visible meters, a timer facility for absent recordings and a row of LED peak level indicators. Apart from looking 'space age', these are very useful to warn of the onset of over-recording. The conventional VU meters fitted are fine for general level setting but are unable to react to short transient bursts in the same way that LED's are.

Sound quality of the KD-10 was good but seemed to lack a little bit of the life found with the CT-F500. However, this effect was not marked and will certainly complement bright-sounding associated components. Bass extension was good and there was a lot of it.

All in all a good performance.

With a few more sophistications and a price tag of about £145 we have the **Aiwa** AD-6350, which features a two-step LED peak indicator, a cue review mechanism for simple track selection, a timer facility and a fine bias adjustment for normal tapes.

In operation the AD-6350 was very smooth and positive — as you would expect for the extra cost. With recordings made on the AD-6350 and our demo tapes, re-play quality was excellent, with an apparent effortless ease about the reproduction that was most appealing.

In summary, I was pleasantly surprised by the results obtained with these three units. The Pioneer although offering only basic facilities, must be termed best value for money; the JVC will appeal by virtue of its LED peak indicators for a slightly larger outlay and the Aiwa for its standard of finish and overall reproduction.

As a postscript I have always contended that a £70 disc source will eclipse any cassette deck *whatever* its price. Yet here we have three units at the *bottom* of their respective ranges which nearly achieve this.

Such is progress.

HEAVY LEATHER WRIST BANDS

Black leather, brass studded, 2½ inches wide with heavy duty clasps real machismo!
Only £1.75 (two for £3.25)

PRINTED WRIST BANDS
Have your name, favourite group or slogan punched onto it. No studs but same quality and same price (two for £3.25) have one studded and one printed

Send S.A.E. for our complete range of wrist bands and belts

Post and packing is free in the UK
FAST SERVICE, GET IT STRAIGHT FROM:
SEAGULL TRADING COMPANY
9 TERMINUS ROAD
EASTBOURNE, SUSSEX

AFGHAN COATS
£13.75
+ £1.10 p&p

All standard quality sold, last remaining V. Sl. Seconds chest 34" **£15.75**
BIG BOY JEAN CO (SS),
48 Manor View, London, N3
01-346 3432 Thurs evg
visit OK — telephone first

JAM SHOES
Red/Beige, Blue/Beige, Black-/Beige, Brown/Beige — **LACE**
Brown/Beige, Black/Beige — **BUCKLE**

£14.50 + £1 p & p
Real Leather — Full Sizes 5-10

Send cheques, postal orders to:
STREETWALKERS
26B HIGH STREET, CRAWLEY, SUSSEX

State first and second choice
Allow 21 days delivery
Satisfaction or Refund

instant X-ray sight

COPYRIGHT TRACOMIN

X-ray spec's that give you the amazing illusion to see right through everything you look at! See the bones in your hands, the yolk in an egg, the lead in a pencil and . . . the most amazing things, when looking at girls and friends! Especially amusing at those fun parties! **£1.75** incl. P. & P.

Order soon so as not to be disappointed. C.W.O. to:
SENE PARK PRODOCTS (ME 1)
LAMBERTON HOUSE, SENE PARK, HYTHE, KENT, CT21 5XB

PUNKS— DON'T PAY LONDON PRICES!

FAST DELIVERY
P.V.C. STRAIGHTS
In shiny black, pink, snakeskin or red.
Mens sizes: 26" to 38" waist. Girls sizes: size 8 (32" hips) to size 20 (44" hips) **£6.90** + 60p P&P

ALSO AVAILABLE
DRILL STRAIGHTS In Khaki, grey or green
Mens sizes: 26" to 38" waist. Girls sizes: size 8 (32" hips) to size 20 (44" hips) **£5.90** + 60p P&P

Send cheques, postal orders or cash to
MAINLINE (N),
51 Two Mile Hill Road, Kingswood, Bristol.
Callers welcome Fridays and Saturdays only

PVC MOTORBIKE JACKET
In shiny black, pink, snakeskin or red.
Sizes: 30" to 44" chest/bust **£9.90** + 60p P&P

PEG LEG TROUSERS
in a choice of 3 colours: grey, green and khaki.
Mens sizes: 26" to 38" waist. Girls sizes: size 8 (32" hips) to size 20 (44" hips) **£5.90** + 60p P&P

CORD STRAIGHTS
(Similar to famous name makes)
In navy, brown
ALSO IN DENIM ONLY £5.90
+ 60p P&P
Men's sizes 26" to 40" waist.
Girls sizes 8 (32" hip) to size 22 (46" hip)

CHEESECLOTH KURTA
A good quality white natural cheesecloth Kurta with white embroidery Only **£2.70** + **20p P/P.** Chest size 30" to 40" girls 34" to 40" Him state chest size her state bust size

COLOURED EMBROIDERED KURTA
Same style as above with coloured embroidery on a white background **£2.80** + **20p P/P.** Chest sizes 30" to 42" Bust 32" to 44"

CREW AND V-NECK SWEAT SHIRTS
Good quality Cotton Sweat shirts to casual about in. Crew neck style **£3.35** + **30p P/P.** Colours: Navy, black, grey, red, yellow, green, white, beige, sky blue, brown, cream. His 32" to 40" chest; hers 34" to 42" bust. **V-NECK STYLE £3.50** + **30p P/P.** Colours: Black, brown, navy, white, cream, his 34" to 40", hers 34" to 42" bust. Please state alternative colours.

CORDUROY JEANS £7.85 + 70p p&p
100% cotton corduroy, Western style jeans, flared bottoms (35" inside leg length). His waist 27" to 36", (hers 34" to 42" hips). Colours: Navy, brown, grey, black, beige. Please state an alternative colour, girls please state your hip size.

SHAPES WISH ALL THEIR CUSTOMERS & FRIENDS A FINE 79

Postage outside UK double. Please write your name, full address, colours and size clearly. All goods can be exchanged or refunded if returned unworn within 10 days. (All goods despatched within 7 days). Send PO/Cheque to
SHAPES (Dept. U), 252 HIGH STREET
WALTHAM CROSS, HERTFORDSHIRE, EN8 N78
Our shop open on all week

CANNABIS LEAF
Unique Jewellery for you in fabulous precious metals
OUR FAMOUS LEAF PENDANT 1¼" high
Solid Silver on Real Silver Chain..... £7.00
1¼" Solid Silver on Silver plated chain ... £4.50
¾" Solid Silver on Real Silver ear hook... £1.95
1¼" 9 carat Gold on Real Gold chain £36.00
¾" 9 Carat Gold on fine 9ct Gold chain.. £17.50
¾" 9 Carat Gold on Real Gold ear hook... £9.50
Popular Solid Silver Leaf Ring..... £7.00
(Send size or we make it adjustable)
Join the rush and send money to:
ATLAS
2a KENSINGTON GDNS
BRIGHTON, SUSSEX

PUNK
STRAIGHTS IN SHINY BLACK P.V.C., WITH ZIPS.
Men's 26" to 38" waist.
Girls' sizes 8 to 16.
ONLY £5.99 + 61p P&P
FAST DELIVERY
THE CHEAPEST AND THE BEST IN THE U.K.
Also available
Shiny Black P.V.C. Mini Skirt
£3.99+ 61p P&P
Tube Skirt
ONLY £4.99 + 61p P&P
All the above are also available in red or navy P.V.C.
Send cheques, P.O.s or cash to:
KANDA FASHIONS(N)
BANNERMAN ROAD, Easton, BRISTOL BS5 0RR

POSTERS
It's A Gift
18 Burdett House, Newbridge Street, London, EC4
ADD 30p P&P (1-2 posters) + 5p each aditional poster.

BOY—WHAT A NIGHT £1.50

SUPERMAN £1.20

I LOVE YOU £1.50

TENNIS CALENDAR £1.40

RODNEY MATTHEWS 1979 CALENDAR

Each month's pictures are superbly printed in full colour — spiral bound 17" square. Wonderful Xmas Gift.
OUR PRICE £3.95

BLACK STOCKINGS £1.50

BLACK LEATHER

Jeans
ankle length jeans, in **soft black hide.** Sizes: 8-16. State waist, hip and inside leg to ankle. Only **£37.25** inc p/p

Mens Jeans straight leg
in highest quality black hide. Front and back pockets, sizes 28"-34" waist, 16" bottoms, 33" inside leg **£45**. Also mens waistcoats sizes 36"-42" chest. Fully lined, 2 welt pockets open fronted **£27.50** As a set **£67.50**

Peg Top Trousers and Long Waistcoat

NEW COLOURS Burgundy, Grey Red & Brown

in superbly soft, fine black hide, with pockets in side seams **£39.50**. Also, tie-backed, long waistcoat in same leather Sizes 10-14. Fully lined, two buttonhole pockets **£24.50** As a set **£59.50**
Credit Card Holders send no. or Phone Leicester 530886
SHARON KIDSON LTD
NMET, 2 Hotel Street Leicester LE1 5AW

POSTERS**

DEBBIE (No 3) £1.10

FARRAH (6) £1.10

FARRAH (5) £1.10

BOWIE (4) £1.10

BOWIE (5) £1.10

DEBBIE (9) £1.10

Real Life Size CHERYL LADD (5) £2.35

OLIVIA! Set of 3 10 × 8 Super Gloss Photos **£5.60 inc.** 10 Colour 4 × 5 Glossy Close-ups — **£4.90 inc.** Set of 10 B/W Concert Photos — **£6.85** also 10 off stage 10 × 8 set 10 Colour 5 × 3 Concert **£4.20**

DEBBIE No. 8 £1.10

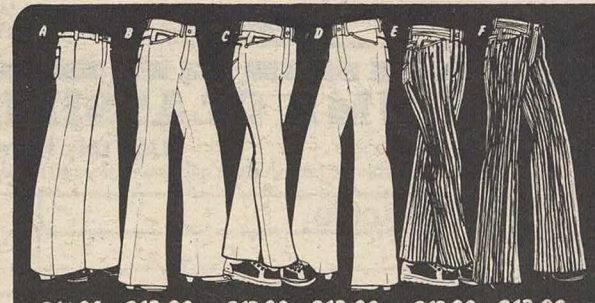
NEW ABBA (Girls) £1.20

DYLAN £1.10

OLIVIA (5) £1.20

8 DEBBIE PHOTOS, COLOUR 5 × 3 SIZE — £3.40 incl P&P

CARDS & POSTERS
22 MOOR STREET, BIRMINGHAM 4
● Add 30p 1-2 posters + 5p each extra poster



£14·99 £13·99 £13·99 £13·99 £13·99 £13·99

£9·95 £6·95 £9·95

Levi's Lee JEANS Wrangler

TROUSERS All DENIMS 100% Cotton
A.LEE DENIM BAGGY JEAN Flattering baggy style in 14oz indigo denim, washed and pre-shrunk. Sizes 26,27,28,29,30,31,32, 34,36,38,40. Inside leg 34 & 36.
B.WRANGLER DENIM FLARED JEAN Style 11.0016, 26" flare. 14oz indigo denim, washed, pre-shrunk. Sizes 28,30,32,34,36,38,40 42. Inside leg 32, 34 & 36.
C.LEVI'S DENIM STRAIGHT JEAN Style 527-02, 18" bottoms. 14oz heavy indigo denim, washed and pre-shrunk. Sizes 26,27,28,29, 30,32,34,36,38,40,42. Inside leg 32, 34 & 36.
D.LEVI'S DENIM FLARED JEAN Style 521.02, 22" flare, 14oz heavy indigo denim, washed and pre-shrunk. Sizes 26,27,28,30,32,34, 36,38,40,42. Inside leg 32, 34 & 36.
E.LEVI'S NEEDLECORD STRAIGHT LEG 18" bottoms. Dk. Brown, Black, Navy, Grey. Sizes 26,27,28,29,30,32,34,36,38. Inside leg 34 & 36. 85% Cotton 15% Polyester.
F.LEVI'S NEEDLECORD FLARED JEAN Style 521.20. Dk, Brown, Black, Navy, Grey. Sizes 28,30,32,34,36,38. Inside leg 32, 34 & 36. 85% Cotton 15% Polyester.
TOPS
G.WRANGLER RAILROAD SHIRT 100% cotton pin-stripe. Pearl press-studs. The more you wash it, the nicer it looks. Blue or red pin-stripe. Chest sizes Sm.(36) Med (38) Lge (40/42) X Lge (44/46)
H.LEVI'S FLEECY LINED CREWNECK SWEATSHIRT Made in USA. 50% Cotton 50% Polyester. Colours: Navy, Light Blue & Black. Sizes Sm (34/36) Med (38) Lge (40/42) X Lge(44/46)
I.LEVI'S CHECK SHIRT 100% cotton. Western style. Red, Navy. Sizes 14,14½,15,15½,16,16½,17.
Make Cheques and Postal Orders payable to :–
Matchplace Jeans Ltd
Dept. NX 8 Station Road, West Croydon, Surrey.
ACCESS and BARCLAYCARD please quote Number.
Post & Packing free UK, Eire and BFPO
(Money back undertaking)
Callers Welcome at:
Whistle 169 Clarence Street Kingston-Upon-Thames Surrey.
Whistle 21-23 Earl Street Maidstone Kent. and Croydon.